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WHOLE NO. 2393



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Lawrence Tibbett

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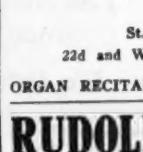
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BERLIN'S OPERA RIDDLE STILL UNSOLVED

Leo Blech's Return the Only Definite Step—Walter Gives Wonderful Elektra and Entführung Revivals—Heifetz Revisits Berlin First Time Since Boyhood—Stiedry Conducts Interesting Novelties

BERLIN.—The confusion in the management of Berlin's operatic affairs has hardly diminished within the last few weeks. A successor for Max von Schillings as Intendant of the State Opera has not yet been found, and the co-operation between the State and Municipal operas, often proclaimed in various forms, has not yet materialized. Indeed, it is becoming more doubtful every day whether it can be realized at all. One definite item, at least can be given. Leo Blech will return to the State Opera as conductor on April 1. Kleiber and Blech have come to a mutual agreement, which, it is hoped, will guarantee an effective and smooth activity of these two eminent conductors, side by side.

As regards noteworthy performances the Municipal Opera has been leading since the New Year. Bruno Walter brought out a truly magnificent performance of Strauss' *Elektra*, the special and surprising feature of which was Helene Wildbrunn in the title role. We have seen this emotional character enacted in the most impressive manner by great artists like Gutheil-Schoder from Vienna and others, but have never heard it sung with nearly so much beauty of vocal delivery as Helene Wildbrunn was able to give to a part which is generally considered unvocal, or merely declamatory. Another surprise was the *Klytemnestra* of Marie Schulz Dornburg, who is little known in Berlin; and the two singers were supported by an altogether musical ensemble. Richard Strauss, who happened to be in Berlin (a few days before his *Rosenkavalier* film had been presented for the first time) was rapturously applauded by the public, together with Bruno Walter and the singers.

MOZART PAR EXCELLENCE

A few days later Walter gave us for the first time his interpretation of Mozart's *Entführung*, and was awarded by unanimous approval. It is indeed hardly possible to perform Mozart's charming music with more refinement, grace and perfection in detail. Walter was not only responsible for the conducting, but also for the stage management. Maria Ivogün's *Constanze* is an almost ideal personification of this amiable and charming Mozartean figure. Blondchen was sung and acted by Lotte Schöne, a favorite of the Vienna public, who, it may be safely predicted, will pretty soon be equally admired in Berlin. She has also been heard in several other operas, with equal success. Several times her partner was Richard Mayer, the famous basso of the Vienna Opera, so far hardly known in Berlin. His noble and versatile art was fully appreciated. Another guest of distinction was the Swedish soprano, Göta Ljungberg, who sang *Elisabeth* in *Tannhäuser* at the State Opera. She had been admired in the Covent Garden season of 1924, but was so far unknown to Berlin music lovers.

FURTWÄNGLER—KLEIBER—WALTER

Furtwängler has crowded together his Philharmonic concerts and has taken leave from Berlin for about twelve weeks, during which time he will exhibit his powers in America. His last program contained one number only—Brahms' *Deutsches Requiem*. It was a memorable performance. He was ably supported by the Bruno Kittel chorus and by two soloists of eminent rank, Lotte Leonard and Hermann Scheyer.

Kleiber's last symphony concert at the State Opera was wholly filled out with Mahler's seventh symphony. This score, though nearly twenty years old, is still problematic in some respects, and will in its effect always depend largely on the ability of the conductor of grappling with its problems and making them intelligible and entertaining to the listener. Kleiber has marvelous faculties in this respect and his rendering was highly impressive and calculated to make the incredulous believe in Mahler as an extraordinary creative power.

At Bruno Walter's third symphony concert with the Philharmonic Orchestra Béla Bartók played his rhapsody for piano and orchestra. This Opus 1 of the Hungarian master, written at least two decades ago, hardly gives an adequate notion of Bartók's music in its later stages. In it Bartók is satisfied with an attempt at rivalling the Liszt of the Hungarian rhapsodies. No doubt that Liszt remains victorious in this match; but at the same time the great talent of the younger man becomes evident, and especially his great skill in handling the piano and the orchestra. Bartók played the solo part brilliantly but modestly, without any virtuous mannerism.

UNGER SCHNABEL AND A "DIFFERENT" CHOPIN

Heinz Unger, the conductor of the Society of the Friends of Music had at his last concert the valuable soloistic assistance of Artur Schnabel. This immensely popular artist played Chopin's E minor concerto, "for the first time." This may seem surprising, but Schnabel himself explained that he waited until he felt himself fully mature, before he played the Chopin and Mozart concertos in public, thus rendering a homage to these two masters which can hardly be surpassed. It goes without saying that Schnabel's Chopin differs somewhat from the commonly accepted idea of the Polish composer. At the same time his playing of it is of highest pianistic perfection, in every phrase the expression of a great reproductive artist of the highest intellectual type. Dr. Unger scored a special success by a very impressive reading of the Brahms' C minor symphony, and the Mendelssohn Midsummer Night's Dream overture as a starting number.

Oscar Fried, absent from Berlin on a Russian tour, is being replaced by various conductors at his Sunday night concerts. Once Max von Schillings conducted. Never before was he applauded so much by the public than now, after his sensational dismissal from the Opera. Josef Wolfs-

thai played Schilling's violin concerto with eminent mastery of the bow.

HEIFETZ' RETURN

Jascha Heifetz has just played here for the first time in a dozen years or more. Music lovers of Berlin had vivid recollections of the prodigious playing of the boy, especially of the touching emotion and beauty of his tone. As a grown-up young man Jascha Heifetz has come here again and at his first concert the Philharmonic was crowded with the very best musical public of Berlin. One was eager to accord him the rank of a truly great artist. The actual

and even super-human expression to the playing of the few truly great players.

Jascha Heifetz seems in danger of being spoilt by his extraordinary success. This elegant young man yields too much

(Continued on page 22)

INTERNATIONAL COMPOSERS' GUILD INTRODUCES TWO NEW COMPOSITIONS TO NEW YORK

American Premiere of Stravinsky's *Les Noces* and First New York Performance of Casella's Concerto Are Given

Ten or a dozen years ago, when Leo Ornstein first introduced modern music to New York in a series of recitals at the old Bandbox Theater on East Fifty-seventh street, everybody said "nonsense," it couldn't live, nothing to it, and audiences got into states of mad laughter bordering on hysteria. Today, when modernistic works are given, the halls are crowded. There is tumultuous applause. Whether the people "understand" this music or not one cannot say. This MUSICAL COURIER news gatherer does not, and does not pretend to. What he wrote ten or a dozen years ago he writes today—that there is evident skill and sincerity in this music, but that to a mind brought up on classicism it is either comic, meaningless or a bore. It is still better expressed by saying that, though you know the composers are talking sense, they are talking a foreign language and you have no idea what they are talking about.

This applies fully to the program given at Aeolian Hall on February 14 by the International Composers' Guild. The house was jammed. There was tumultuous applause. The music was Stravinsky's ballet music, *Les Noces*, first time in America; Casella's concerto for string quartet, first time in New York. The directorship and the executives were altogether remarkable. One marvelled at their ability to do these complex works. Let us name them: conductor, Leopold Stokowski; solo voices, Mme. Cahier, Marguerite Ringo, Richard Hale, Colin O'More; pianos, Germaine Tailleferre, Georges Enesco, Alfredo Casella, Carlos Salzedo; a mixed chorus of twenty-four voices, percussion players from the Philadelphia Orchestra, The Hartmann String Quartet. The solo and chorus voices were prepared by Carlos Salzedo, who was responsible for the entire production, being possessed of extraordinary ability as well as musicianship.

The program says that *Les Noces* was to be repeated after the concerto. Whether it was or not this reviewer does not know. He did not remain for it. Once was enough. *Les Noces* is an orchestral work in which human voices take the place of orchestra instruments—human singers, plus four pianos, plus percussion instruments. It is, from beginning to end, a wonderful imitation of the noisy crying and shouting of a Russian mob. It reminds one of some choral parts of Moussorgsky's *Boris Gondoroff*. It also reminds one of some of the choral parts in Malipiero's little dramatic scenes. There is endless repetition of short phrases. There are thumps on the drum, over and over and over again. One was reminded of the young Wagner. It is told of him that his first orchestra composition called for a thump on the bass drum at the beginning of each bar from end to end. In his later years he used to laugh at his boyish errors. Would he laugh at Stravinsky's thumps?

As has already been said, this reviewer does not understand such music. All he can attempt to do is to describe it, and it would seem to him to be a really wonderful imitation of the howling mob. As one scene in an opera a little of it would be amazingly effective. As an evening's

(Continued on page 56)

Salzburg Festival in Danger

VIENNA.—According to an official statement of the Salzburg provincial government, the financial situation of the Salzburg Festival Society is such as to make the realization of this year's festival doubtful. The society is unable to pay the balance still due for the adaptation of the festival theater, and its debts run up to \$300,000. The Austrian central government has donated the sum of \$15,000 for the purpose, which is of course quite insufficient. The promoters of the festival scheme are in quest of a loan and trying, so far in vain, to induce the municipality of Salzburg to furnish a security for this credit.

P. B.

STOKOWSKI RETURNS TO PHILADELPHIA ORCHESTRA POST

PHILADELPHIA, PA.—On February 5 and 6, Leopold Stokowski returned to his place at the conductor's stand of the Philadelphia Orchestra, after his vacation of three weeks. As is perhaps natural, the orchestra never plays as well under any other hand and it was again apparent at these concerts. The beautiful Cesar Franck D minor symphony was the opening number, read and played in a superb manner. *Fete-Dieu a Seville* by Albeniz, Debussy's *La Cathédrale Engloutie*, and *L'Apprenti Sorcier*, by Dukas, were essentially Spanish in rhythm and character and distinctly pleasing. Following this came the symphonic poem, *Danse Macabre*, by Saint-Saëns, in which Thaddeus Rich did some excellent solo violin work. The orchestral arrangement of Debussy's *La Cathédrale Engloutie* was very good and carried out the atmosphere of the "engulfed" cathedral. The closing number was *L'Apprenti Sorcier*, by Dukas, a clever and fantastic representation of Goethe's old ballad. The audience evidenced its pleasure in Stokowski's return and the excellence of the concert.

The sixth Monday evening concert was given by the Philadelphia Orchestra, Leopold Stokowski conducting, on February 8, with Georges Enesco, violinist, as soloist. Dr. Stokowski's orchestration of the Bach *toccata* and *fugue* in D minor opened the program. This magnificent composition

was excellently rendered. Mr. Enesco played the Mozart concerto No. 7, for violin and orchestra, in a masterly manner, especially the andante. He appeared again, later, when his playing of the difficult Chausson Poème gave further evidence of his excellent musicianship. The other orchestral numbers were *Fete-Dieu a Seville* by Albeniz, Debussy's *La Cathédrale Engloutie*, and *L'Apprenti Sorcier*, by Dukas, all repetitions from the Friday and Saturday programs. Although the orchestra played beautifully, the Monday night audiences seem not to be as enthusiastic as the Friday and Saturday audiences.

Even though the Monday audience may be cold, it is amply overbalanced by the warmth at the Children's concerts. Another pair of these delightful concerts was given by the Philadelphia Orchestra and Dr. Stokowski on February 3 and 4. Debussy's Children's Corner came first on the program, after the inimitable conductor had told the children some of the stories included therein. Immediately after this group, Dr. Stokowski sat down and said that he and the orchestra were very hungry, for they had rehearsed all the morning. He called for a pie, and the attendants brought in a huge pumpkin. Dr. Stokowski then discovered a door in

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WASSILI LEAPS

composer of *Loretta*, a symphonic illustration for orchestra, which he wrote as a tribute to Charles M. Schwab, the steel magnate, who always has been keenly interested in music. This work was given several performances this season by the Philadelphia Orchestra, of which Mr. Leaps formerly was an associate conductor, with the composer wielding the baton. For many years Mr. Leaps has conducted summer concerts at Willow Grove Park and has had appearances as conductor of the San Carlo Opera Company and the Philadelphia Operatic Society. He also is a pianist and organist and has won an excellent reputation as a pedagogue, specializing in teaching advanced pianists, coaching singers, and giving instruction in musical theory and orchestration.

effect, however, was a little disappointing. He plays with smoothness, ease, elegance and purity not to be surpassed; there is certainly much refinement of taste, a delicate flavor of poetry in his beautiful playing, but one looked in vain for the cry of passion, for a glimpse into those mysterious, dark regions of the soul which give such a powerful, human

VIENNA.—According to an official statement of the Salzburg provincial government, the financial situation of the Salzburg Festival Society is such as to make the realization of this year's festival doubtful. The society is unable to pay the balance still due for the adaptation of the festival theater, and its debts run up to \$300,000. The Austrian central government has donated the sum of \$15,000 for the purpose, which is of course quite insufficient. The promoters of the festival scheme are in quest of a loan and trying, so far in vain, to induce the municipality of Salzburg to furnish a security for this credit.

SONGS OF THE NORTHERN CAUCASUS

THE MUSIC OF AN UNKNOWN PEOPLE

By Helen von Tidebühl, Moscow

The inhabitants of the Northern Caucasus, particularly those near the town of Vladicaucas, are distinguished by real intellectual forces and considerable musical gifts. This part of the territory is called Ossetia and the inhabitants are Ossettians.

Little is known of their mysterious origin, but savants say they are of Aryan stock. Be all this as it may, the Ossettian language is spoken by them and their songs resound widely through the country, over downs, hills and mountains. In this atmosphere one can get away from the stress and strife of civilization and there, in the quietness and peace, behind the calls of birds and the rustle of the wind through the trees, one may hear the true and the absolute music. In that wilderness, in that eternity of silence, men give themselves up to the spaceless quiet, until they feel the power for creating songs revived in their souls. They are not joyful and lyrical, these songs; they speak of the heroic deeds of their countrymen. It is the true Epos of their land.

Caucasian songs are harsh and severe in mood, closely akin to the austere nature around them. Choral singing is a favorite form of performance for them. The solo singer begins his song by depicting the hero himself and his brave deeds, all on a fixed melody, a number of musical sounds containing a complete thought, repeated again and again.

Sometimes the singer passes abruptly to a recitative, having the dominant for the final note, which gives the impression of something unfinished and to be prolonged to the end. The sound goes over mountains, is repeated by the echo getting weak and weaker, expires in that serenity of space. It is delicious.

A high tenor has the task of singing the entire poem. The alto and bass have no words, only a hummed accompaniment to the first voice. These songs are always glorious and haughty, though there is candid simplicity in them. Women are not allowed to sing with the male chorus. They have their own songs, which they sing, separated from the men, in their loneliness.

THE FAVORITE SONG

The song the most preferred by Caucasians is Chasby. That is the name of a hero who perished in battle, striving for the freedom of his country. It is a melody of a noble kind. Ossettians listen to it with a certain religious feeling and with deep emotion. The song Chasby stands ahead of all other Caucasian songs.

How fortunate that the sense of music had been developed in their soul to the utmost, so that these precious pearls of folk-lore have been preserved for younger generations! Certainly these ancient songs are especially well performed by the elder men who sing them to the accompaniment of a violin of primitive, native origin, that they hold in the lap, skillfully guiding the bow. The rhythm of Caucasian songs has its own distinctive style. It is full of syncopations and changes in tempo, often with a prolonged fermata, all this making the song very impressive.

The inhabitants of Ossetia are of two tribes, one entirely Ossettian, the other, called Digours, of a more ancient origin. They have different manners and habits. The difference in their music is apparent, too. The songs of the Digours are more lyrical, melodious, smooth and poetical. The influence of old Russian music and old Cossack songs is thoroughly felt in Caucasian melodies, but Ossettians have the capacity of adapting them to their own style. Gregory Djagouroff, a well educated musician and philologue, has investigated the question of Caucasian music. He asked an

old Ossettian Tartarchan to sing in his presence with the accompaniment of his native violin. Djagouroff wrote down nearly thirty songs, so that they could be printed and published, and thus they were saved for younger generations.

Young Caucasian people are fond of joyful music, with variations in melody. A very characteristic and favorite dance of Caucasians is the Lesguinska. While it is danced, the rhythm is beaten by those present, who use sticks and stones for it, as they do in Spain with the castagnettes. There is also strong handclapping in time with the rhythm.

Several dances are called Gas-gones. The music to them is light and joyful, especially the songs performed by the Habardines, a tribe living in the vicinity of Ossettians.

Hunting songs are in the major, of a humorous, mocking mood, a thumping rhythm, with a melody for two voices, simple and naive like children's rhymes.

THE MUSIC CHANGING

At present the Caucasus is on the upgrade. Civilization has brought the people to make many changes in their customs and manners. The harmony used in western Europe has found its way to the Caucasus and has made formidable changes in their dancing music, which has been written down by Gregory Djagouroff for piano and violin. Pavel Mamourov, a well educated Armenian, who lived in Ossetia a long time has given scientific explanations for Caucasian music, writing them down. He did it in a wonderful manner. Some Ossettians, Boris Albarow, and the Gregory Djagouroff already mentioned, who died in 1924, did their best to help him in this work.

The result of their work was that Caucasian music can be performed on the piano and played on the violin. Chorus performances have been arranged in the larger towns, with soloists, and the music has found sympathy in all circles of towns wherever these concerts have taken place and they have met with tremendous success.

The tribes of the Caucasian inhabitants felt that they were united into one nation through their music.

Composers' Series Over WEAF

Radio station WEAF inaugurated a novel and interesting series of concerts, commencing February 9, at 7:30, known as the WEAF Half Hour With American Composers. Each Tuesday, at this time, a different American composer will give a half-hour program of his best-known compositions, with personal comments. Among the composers who have already been engaged to appear for this series are: Charles Gilbert Spross, Frederick W. Vanderpool, John H. Brewer, Harold Vincent Milligan, R. Huntingdon Woodman and Gena Branscombe.

Mr. Spross opened the series on February 9; and the second composer to appear was Mr. Vanderpool, who was

assisted by his wife, Emily Beglin, former soprano of the Metropolitan Opera House, in a program of his best-liked ballads, including such favorites as *Can It Be Love*, *'Neath the Autumn Moon*, *Heart to Heart*, *If* (his very first song, set to a poem of Ella Wheeler Wilcox), *Ma' Little Sunflower*, *Want of You*, *Home to My Joy* and *Thee*, *Song of the Adventurer*, *Bold*, and *Values*.

This series is something entirely new of its kind, and promises to be a great step forward in bringing the American composer conspicuously to the attention of Americans.

Cleveland Institute Faculty Members Heard

CLEVELAND, O.—Faculty members of the Cleveland Institute of Music have been busy of late filling concert engagements at home and abroad. Beryl Rubinstein, head of the



CHASBY, THE FAVORITE FOLKSONG OF THE NORTHERN CAUCASUS.
(See text of the article.) It is reproduced exactly as noted down by some unknown Russian musician.

piano department, was the soloist for the fifth consecutive season with the Cleveland Orchestra. This young American pianist seems to be a favorite with Nikolai Sokoloff for this pair of concerts marked his seventeenth appearance with the Cleveland conductor. Two of these appearances were made in London when Mr. Sokoloff directed the London Symphony last spring.

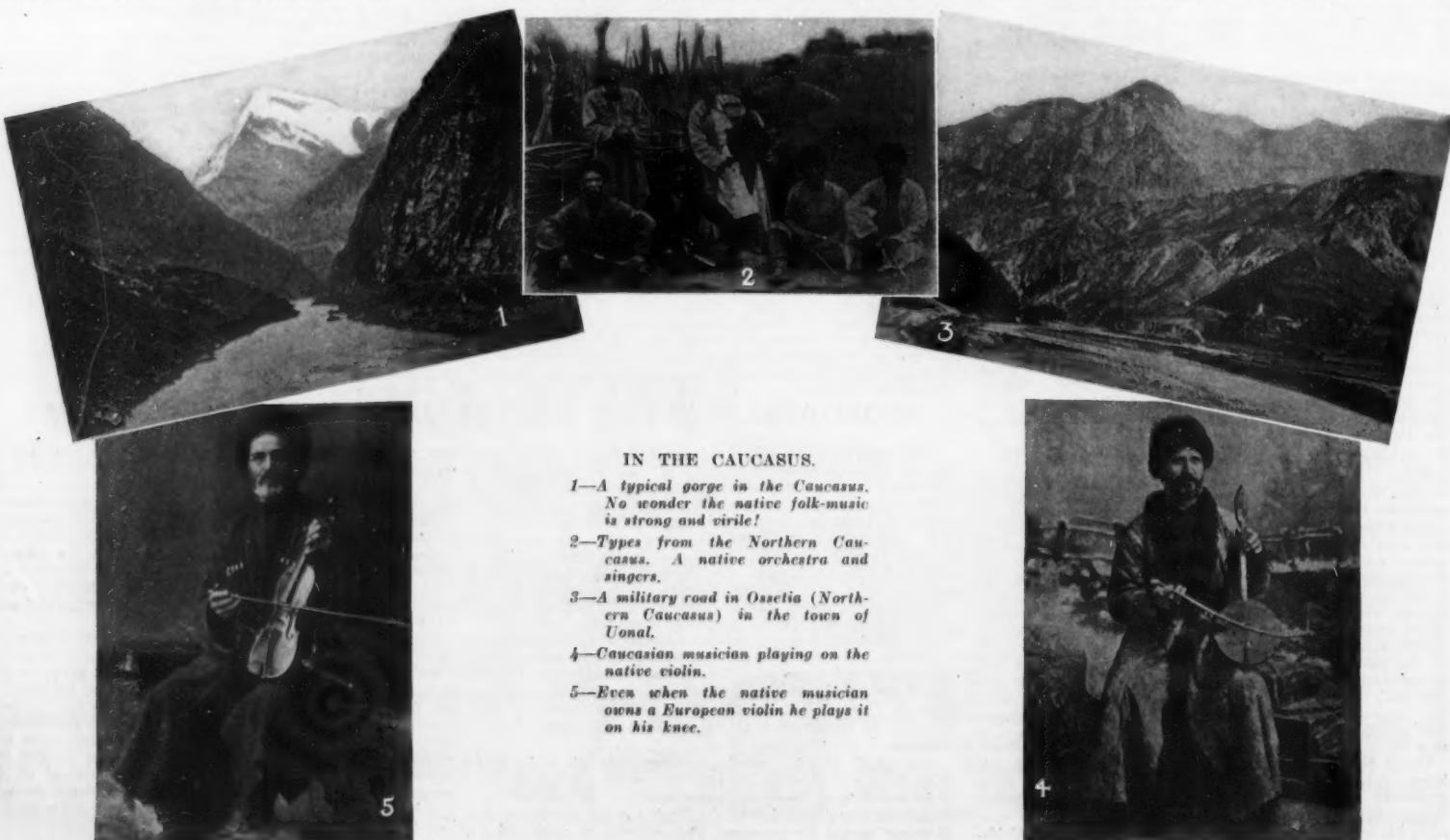
Arthur Loesser, another American pianist of renown, who has just joined the piano faculty of the Institute, is busy completing his winter concert season between classes.

On February 21, the Ribaupierre Quartet, composed of faculty members of the institute, will play at the Twilight Musical given at the Clifton Club, Cleveland.

Among the events at the school which attracted attention recently was the sixth lecture in the series of ten free lectures given by Arthur Shepherd on Familiar and Unfamiliar Masterpieces. Mr. Shepherd discussed, analyzed and illustrated at the piano Cesar Franck's Quintet for Strings and Piano, Brahms' Symphony No. 3 and Strauss' *Till Eulenspiegel's Merry Pranks*.

Florida to Hear Althouse and Middleton

Paul Althouse and Arthur Middleton will give a joint recital at West Palm Beach, Fla., on March 9.





FREDERICK

GUNSTER

Tenor



PRESS EXCERPTS FROM FALL TOUR

"A lyric tenor with dramatic ability and a great wide range is an exceptional voice for any human to have. Down in the realms of a baritone his voice can stride with a masculine swagger; and then, in Schumann's 'Thou art like a flower,' it glides like a canoe through lucid treble tones. All the while it keeps its timbre, a tenor timbre, which we recognize by a sort of lyric sheen that has the tenor tremolo. Mr. Gunster has the simplicity of an artist in his interpretations. He never fondles a note, but treats each with respect and dignity. His dialect songs are well known. The peppering of drama can give his execution is individual. His sweet voice can on any note recite a melodic story, and at the same time produce real music."—*Miami (Florida) Herald*, Dec. 18, 1925.

"Frederick Gunster, tenor, sang his way into the hearts of his hearers. His voice, of natural beauty, is fluent and flexible. It is at all times under perfect control. His first group included classics which he sang with a polished and refined taste. He was received with warm applause and was called upon for several encores, to which he responded graciously."—*Miami (Florida) Daily News*, Dec. 18, 1925.

"Frederick Gunster, distinguished American tenor, appeared in a recital last evening, before a brilliant assemblage of music lovers from throughout central Florida, and made a distinct success. Mr. Gunster combines with a rich voice of beautiful quality a mastery of the technic of breathing and a purity and elegance of style that represents the highest development of singing. His interpretations reveal unusual artistry and poetic spirit, and the audience evidenced its appreciation by applauding him as though he were another McCormack. Mr. Gunster gave a program ranging from classics to modern songs. The last group, composed of negro spirituals, sung in costume, was done most effectively and with marked sincerity."—*Orlando (Florida) Morning Sentinel*, Dec. 11, 1925.

"Frederick Gunster scored a complete success last evening. The program was artistically arranged. Mr. Gunster sings with exceptionally clear enunciation and ease, and his audience thrilled to his beautiful lyrical singing, all of which showed the finished artist. During the latter part of the program he appeared in the costume of 1855-60 and gave a group of negro spirituals with great skill and charm, to which the audience enthusiastically responded, calling for a number of encores."—*Orlando (Florida) Evening Reporter-Star*, Dec. 11, 1925.

"Mr. Gunster is a shining light in the musical world.

It is rare indeed that America produces such an excellent singer.

The concert was most unique due to the fact that Mr. Gunster combined in his program, a range of music from the classics to the negro spirituals, sung in the costume of the period 1855-1860. Any one familiar with his fine artistry and depth of feeling will understand at once how gracefully Mr. Gunster was able to do this, and thus render an evening's entertainment of the highest merit, to his capacity audience.

Finally we liked his work because of his complete freedom in registration and his highly artistic interpretation."—*Winter Park (Florida) Herald*, Dec. 10, 1925.

"Mr. Gunster combined four classics in his first group, making an instant impression. Here is an artist who is sincere enough not to play to the gallery, not to sing down to his audience, and modest enough to approach his audience with perfect naturalness. His second group was most excellently done, but his last group of negro spirituals and French-Canadian songs was absolutely masterly; dramatic episodes that gave the tenor an opportunity to show his bigness of conception. In these his interpretation rose to really great heights."—*Macon (Georgia) Daily Telegraph*, Dec. 8, 1925.

"Frederick Gunster, justly famous American tenor, delighted a large and enthusiastic audience Tuesday evening with one of the most charming recitals which it has ever been the privilege of this community to hear.

Presenting a varied program, Gunster held his audience as no other artist at State College has ever done.

Arranging his program with consummate skill and rendering each selection with that finesse born only of true art, Gunster can truly be said to have given something more than mere entertainment. He instilled into the souls of those who heard him something of the beauty, the grandeur, the awe of that music capable of composition only by the masters, and capable of rendition only by true artists.

The first group of songs were classical selections written by such masters of composition as Handel. Demonstrating a marked aptitude as a linguist the artist sang these songs in the foreign tongues in which the words were originally written, thus adding immeasurably to their beauty and the atmosphere surrounding them.

Even in his most emotionally intense moments Gunster was distinctly human and understandable.

The second and third groups of songs ranged widely in motif, in which the artist reached the pinnacle of his wonderful presentation.

In summing up, it may be said that Frederick Gunster, by reason of his remarkable talent and distinctly charming personality, presented to the appreciative audience one of the best musical programs which has ever been rendered at State College.—*State College, New Mexico, November 2, 1925*.

"An artist having the technical equipment and the feeling for music to give a finished performance. It was very delightful. His earlier numbers were operatic, full of thrill and power. They showed to the utmost his powers of interpretation. 'The Asra,' by Rubinstein, was one of the most applauded numbers of Mr. Gunster's second group, replete with color and the artist's vivid personality."—*El Paso (Texas) Herald*, Oct. 27, 1925.

"A crystal enunciation that carried beautifully the power of voice of Frederick Gunster, tenor, made his performance at the Lyric Theater Tuesday evening one of the most delightful entertainments of this order ever in the privilege of a San Angelo audience. Possessing a fine personality and the ability to interpret his lines aptly, Mr. Gunster charmed his audience from the first classic opera numbers to the more popular dialect and folk songs with which he concluded his program. From the first notes of 'Aubade,' from the opera 'Le Roi d'Ys,' and the more popular 'Largo,' from 'Xerxes,' the singer established his broad power of voice, its fluency and flexibility. Perfect control in the low notes, and ability to reach and hold the highest, distinguished his performance as the work of an artist. Everyone was enthusiastic in praise, and so intense was the interest that not the proverbial pin dropping, the tick of the Lyric clock, was audible. The singer won his way into the hearts of all, not only for the quality of his voice and his marvelous control of it, but his spontaneous and magnetic personality; and this, added to a well chosen and widely varied program, left nothing to be desired."—*San Angelo (Texas) Daily Standard*, Nov. 4, 1925.

"Mr. Gunster is an American singer of whom America is justly proud. His crystal enunciation and the luscious quality and charm of his voice made it possible for him to sway his audience with his mood."—*Mercedes (Texas) News Item*, Oct. 23, 1925.

"Possessing a voice capable of many accomplishments, and with it a personality and capability which enables him to interpret songs of many nations and tongues in realistic fashion, Frederick Gunster, tenor, entertained from the beginning of the program until its close, a large and appreciative audience. Seldom is it given to a singer to portray equally well both classics and folk songs, though that statement can well be made as far as Mr. Gunster is concerned."—*Sherman (Texas) Daily Democrat*, Nov. 8, 1925.

"Mr. Gunster has a distinctive stage personality. His attitude toward the audience and his happy way of introducing each song with a bit of history or comment, all combined to make him stand out as an individual, original artist. Mr. Gunster gave a skillful interpretation to every song. They were sung with such light and shade, humor and pathos, that they completely captivated the audience."—*Alpine (Texas) Skyline*, Oct. 30, 1925.

"Crowd pleased with Gunster. Noted tenor given ovation. A dramatic visualization in music of 'The Wreck of the 'Julie Plante'' was given in the closing number of the program, and Gunster was held for a few moments while the audience, reluctant to leave, expressed the appreciation it felt for his singing of an entertaining program of varied musical numbers."—*Brownsville (Texas) Herald*, Oct. 23, 1925.

"Mr. Gunster is endowed with a voice of great richness and beauty. The program was unusually well planned. It furnished him every opportunity to display his voice and to exercise his versatility in interpretation. And yet, no taste was left unsatisfied. Surely, everyone came away with that warming glow of the heart, only given by some song that has an appeal of a peculiar and personal nature."—*Clarksdale (Miss.) Register*, Nov. 20, 1925.

"Mr. Gunster has reached a long way toward perfection in his art. He is naturally endowed with exquisite taste and an unusual intelligence that, on the first appearance of the singer, conveys its message unmistakably to his audience and holds them throughout the program.

The pleasing tenor's voice is distinguished by its natural beauty, carefully trained and skillfully used. Mr. Gunster literally sang his way into the hearts of his hearers. He possesses a winning personality and stage presence. His art songs as well as his ballads and negro spirituals bore the impress of his musicianship and rare interpretative power.

The program presented held popular appeal as well as pure delight for the more discriminating music lovers. Singing the negro spirituals in his typical costume as 'Uncle Rome,' Mr. Gunster was imitable. It was the old "fo de wah" negro that stood before the audience, every movement and gesture being a replica of the faithful 'old uncle.' Mr. Gunster is trying to preserve the type and is accomplishing his purpose."—*Brookhaven (Miss.) Leader*, Nov. 18, 1925.

"Rarely does a singer make such an instantaneous 'hit' as that made by Mr. Gunster. Flattering advance notices had expectations high, and every promise was more than fulfilled by this artistic, lyrical master.

The beautiful quality of his voice, his excellent technique, fine diction, and highly intelligent interpretations, brought enthusiastic response from the audience. With the additional assets of refinement of tone, engaging personality, distinct enunciation, perfect poise, and convincing delivery, Mr. Gunster made his program one of the most pleasurable musical performances ever presented to a University audience.

The special feature of his program was a group of negro spirituals, sung in costume. Mr. Gunster has made an art of the rendition of negro folk songs. His action upon the stage, as well as his mastery of the typical southern negro dialect, made this part of his performance both realistic and impressive. Although he is classed as a lyric singer, Mr. Gunster revealed throughout his entire performance a fund of dramatic power that delighted his audience."—*The Mississippian*, University, Miss., Nov. 27, 1925.



Over 30 Engagements Already Booked for Next Season

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FOREIGN NEWS IN BRIEF

London

JOURNET RETURNS TO COVENT GARDEN—(London.) Further details of the Covent Garden season announced by the London Opera Syndicate include the statement that Forzano, the Scala stage manager, engaged to stage Falstaff, will also stage the other Italian operas, including Puccini's Gianni Schicchi, of which he is the librettist. Marcel Journet, the veteran French baritone, now at the Scala, is engaged to sing Leporello to Stabile's Don Giovanni, and Athané, to Jeritza's Thais. Melchior, the young Danish tenor, will sing Siegmund and Tannhäuser in the performances, in which Jeritza sings Sieglinde and Elisabeth.

C. S.

BRITISH MUSICIANS' UNION AGAINST RADIO—(London.) At a recent performance of a musical comedy, Betty in Mayfair, running at the Adelphi Theater here, the orchestral musicians refused to play because it had become known that the performance would be broadcasted. The reason for their action was an edict issued by the Musicians' Union that their members must participate in any profits made by broadcasting. Not until the microphone was removed did the musicians agree to go on.

C. S.

BRITISH NATIONAL OPERA APPEALS—(London.) The directors of the British National Opera Company, having been advised by the National Opera Trust to make a direct appeal to the public have now requested subscriptions in the form of purchase of debentures at £10 each. A minimum of £20,000 is needed, otherwise the heavily booked autumn tour cannot take place. It is interesting to note that last year the company was saved by the fees received for broadcasting.

C. S.

Berlin

AN ORIGINAL HOFFMANN CELEBRATION—(Berlin.) Ernst Theodor Amadeus Hoffmann, Germany's great fantastic writer and a founder of the romantic school, also a composer, was for five years a conductor at the Municipal Theater in Bamberg. Now, to celebrate the 150th anniversary of his birth, Bamberg is planning a performance of his opera Undine, with the original scenic investiture. For this reason the score is being obtained from Berlin and the identical sets used at the première in Berlin are also being shipped to Bamberg for the occasion. C. H. T.

INCREASE OF THE BERLIN PHILHARMONIC SUBSIDY—(Berlin.) The city administration has voted to increase

the annual subsidy for the Berlin Philharmonic Orchestra by 100,000 Marks (\$25,000). The city had already granted a large sum but this addition was very necessary, since owing to the bad times the orchestra cannot be self-supporting. In order to keep the musicians from accepting more remunerative engagements in picture theaters and cafés, their salaries had to be increased. Also the pension fund had reached a low ebb and must be built up. It has been almost impossible for the Philharmonic to get new men from the provincial orchestras, as there the pensions are well up to present-day standards of living. C. H. T.

SCHREKER COMPOSING TWO NEW OPERAS—(Berlin.) Franz Schreker, director of the State Conservatory and one of Germany's most successful opera composers, has just finished the librettos of two new operas. The first is dramatic and is called Memnon, playing in an Egyptian milieu; the second is in a lighter vein as the title, The Organ, or Vivian's Transfiguration, shows. Schreker has begun work on the musical settings of these texts.

C. H. T.

BERLIN POLICE CONFISCATE STOLEN RARE INSTRUMENTS—(Berlin.) A flute with the name Gottlieb Wietfeld, engraved upon it has been taken by the police from a man who claims that he bought it in 1922 in a Berlin beer saloon. The instrument is built on the old system, with only one stop and screwed-on ivory mouthpiece. Experts claim that it was made in the middle ages and may even be the instrument on which Frederick the Great played. Also an old violin was confiscated in a Berlin restaurant, as the owner could not give satisfactory information as to where he acquired it. It bears the following inscription: "Petrus Antonius Cati-Florentinus, fecit anno 1738."

C. H. T.

A NOVEL CONCERT ASSOCIATION—(Berlin.) Under the title of Working Association of German Musicians (Arbeitsgemeinschaft Deutscher Tonkünstler), numerous young artists have formed an organization with the purpose of helping each other to gain recognition. The members will be given the opportunity to make appearances before the public and the cost of the concerts shared equally among them. Moderate admission prices will make it possible for the general public to attend. Thus, for a small sum, youthful talents in the fields of vocal and instrumental music will have the opportunity to make themselves known.

C. H. T.

AN IMPROVEMENT IN WEBER'S FREISCHÜTZ—(Berlin.) The National Theater in Gotha has accepted Robert Hernried's revised version of the Wolfschlucht scene in Weber's Freischütz. Instead of being partly pantomime with spoken text, it is now "durchkomponiert" with the use of Weber motives. Samiel thus becomes a bass part instead of a speaking role. The new version will have its first perform-

ance at the hundredth anniversary celebration of Weber's death next March.

C. H. T.

Paris

FRENCH PROVINCES ACTIVE IN OPERA.—(Paris.) Several new operas have been given their first performance in the provinces. At the Opéra Municipal of Marseilles, Lélie by Victor Combarnous and B. Molinetti has been given excellent criticisms both as to music and as to production. At the Opéra in Nantes, Les Dieux Sont Morts, by Charles Tournemire, was accorded a most enthusiastic reception.

N. DEB.

VINCENT D'INDY STILL PRODUCING.—(Paris.) Vincent d'Indy has just finished work on two important compositions, Thème varié, fugue et chanson for piano, and a Sonate for cello and piano. Both will be published soon. N. DEB.

MORE OPÉRA COMIQUE REVIVALS.—(Paris.) Two important revivals will take place soon at the Opéra Comique, namely Messager's Fortune with Madame Luart, and Aphrodite of Camille Erlanger.

N. DEB.

Vienna

ANOTHER UNKNOWN WEBER WORK DISCOVERED.—(Vienna.) The manuscript of a Mass by Carl Maria von Weber has been re-discovered in the library of the Episcopal Palace of Salzburg. The manuscript had been thought lost. It is dated May 3, 1809.

B. P.

MONUMENT FOR HAYDN'S BURIAL PLACE.—(Vienna.) It has been decided to erect a monument to Joseph Haydn in front of the Berg Kirche of Eisenstadt, where the composer is buried. Eisenstadt is the capitol of the Austrian province of Burgenland, formerly a part of Hungary but now Austrian territory by the terms of the Peace Treaty.

B. P.

Italy

VERDI CELEBRATION STARTS OPERATIC MUTINY.—(Milan.) The twenty-fifth anniversary of the death of Verdi on January 27 has been commemorated all over Italy, and special performances of his works are given in all the principal opera houses. In Milan it gave rise to an incipient strike and musical insurrection of the chorus and ballet corps because the management had proposed to give a great performance of Verdi's Requiem Mass on the night of the anniversary. The Requiem would not have given the choristers and the ballet girls the desired opportunity of displaying themselves. When Maestro Panizza had everything ready, the choristers and the soloists failed to appear. The latter had made common cause with the ballet forces. The management in the circumstances decided to give a popular performance of Verdi's Aida instead, which gave occasion to all the shop-girls and inhabitants along the Naviglio to go to the opera. Fresh trouble ensued when various organizations claimed the privilege of being present. Two thousand students, the Fascist corporations, the teachers, the Association of Shop Employees, the ex-combatants, and finally the various labor unions wanted the right of reduced tickets or free entrance! Most of them, however, celebrated Verdi at home.

R. P.

SCALA GETS PUCCINI BUST.—(Milan.) A bronze statue of Puccini, by Prince Paul Troubetzkoy, has been unveiled at La Scala. Relations of the composer and prominent musicians were present at the ceremony.

R. P.

RARE MEDICI INSTRUMENTS NOW IN MUSEUM.—(Florence.) On January 1 the inauguration of the new museum of old instruments took place at the Royal Conservatory of Florence. Dr. Colasanti, the director-general of fine arts, in an address, celebrated the great Italian instrument makers of the seventeenth and eighteenth century, after which a concert was given on some of the rare treasures of the museum—violins by Ruggeri and Stradivari, a viola by Stradivari and a cello by Gagliano. The most precious of all is the "Strad" viola, the only one of its kind in existence, estimated at two million francs. All these instruments, as well as the harpsichords, harps, etc., were among the contents of the old palaces of the Medici and the Lorena. F. L.



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DETROIT, MICH.

DETROIT, MICH.—The ninth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, January 21 and 22, presented Jacques Thibaud as soloist. The fact that he was the fourth violinist to appear during the week made his reception all the more flattering. His first number was the Bach concerto in E major and his skill in portraying with splendid clarity the intricate weaving of themes was received with such enthusiasm that he was recalled several times. His second number was Saint-Saëns' Introduction and Rondo Capriccioso, op. 28. So inconsistent was the applause that he played two encores. However popular as Mr. Thibaud was, he was not permitted to more than share the honors of the evening. Mr. Gabrilowitsch opened the program with the orchestra in Ciacconia Gotica by Dopper, played for the first time in Detroit and enthusiastically received. It is hoped that it will have a permanent place in the repertory. The symphonic poem, *Antar*, by Rimsky-Korsakoff, was also heard for the first time here. It is full of oriental color. The orchestral climax was a superb rendition of Death and Transfiguration, by Richard Strauss, played in memory of D. Edward Porter. It was a sincere and beautiful tribute and at the request of Mr. Gabrilowitsch was received in silence. The work of the orchestra throughout the program was excellent, smoothness and suavity in the strings, fine contrasts of light and shade, beautiful color in the woodwinds and thrilling climaxes built up in the brass without blaring.

For the concert, Sunday afternoon, January 17, George Liebling, pianist, and Ilya Scholnik, violinist, were the soloists with the orchestra. Mr. Liebling played the Liszt Hungarian Fantasy winning great applause and numerous recalls. Mr. Scholnik's reception is a foregone conclusion. He is a favorite with Detroit audiences. He played Saint-Saëns' third concerto in a masterly manner. The orchestra, under Victor Kolar, played Boccaccio March, Suppe; ballet suite, Rameau-Mottl; largo, Handel, and Pomp and Circumstance, Elgar. Mr. Morel assisted at the organ for the last two numbers. The orchestra was in fine form and Mr. Kolar conducted in his usual spirited fashion.

The program for Sunday afternoon, January 24, consisted of Wagner's march, Emperor; incidental music to Henry VIII, Saint-Saëns; theme and variations from quartet No. 47 in G major, Haydn, and the Polovetsian Dances from Prince Igor, Borodin. The Madrigal Club, a local organization of women's voices, under the direction of Charles Frederic Morse, sang the delightful Song of Elfland, op. 28, by Mabel Daniels. The chorus had the accompaniment of flute, harp and strings, while Lois Johnston, soprano, sang the incidental solos. Miss Johnston also sang a group of solos with the orchestra: *Depuis le jour*, from Charpentier's Louise, and Song of India from Sadko by Rimsky-Korsakoff. She was in excellent voice and was much acclaimed.

The third concert in the series being given for young people by the Detroit Symphony Orchestra occurred at Orchestra Hall, January 16. The subject was Moussorgsky and Borodin. Explanatory remarks were given by Edith M. Rhetts in her clear and forceful manner. Victor Kolar then led the orchestra in the prelude to Chowontchina and The Fair at Sorochinsk, by Moussorgsky, and Dances from Prince Igor, by Borodin. Miss Rhetts has done much to popularize the orchestra in the educational campaign carried on by the Symphony Society. In addition to her work in the schools and at the young people's concerts, she gives a series of talks in the auditorium of the Public Library on the Wednesday evenings preceding the subscription concerts, explaining the numbers to be given and illustrating with piano and victrola.

January 16, in Orchestra Hall, Thomas Wilfred presented a program with the Clavilux before an audience that filled the hall, and watched with varying interest the compositions thrown upon the screen after his explanatory remarks. The combination of form, rhythm and color proved exceedingly interesting to many. The shifting colors, with forms appearing, fading away and re-appearing, the play of light and shade caused by the manipulation of the keyboard presented pictures fascinating to observe.

Much satisfaction is being expressed on all sides that a Detroit man has been chosen to succeed the late manager of the orchestra. Jefferson B. Webb has been an influential officer of the Symphony Society. A successful business man and popular with all his associates, he seems eminently fitted to carry on the work so well done by his predecessor, while the fact that he is a Detroitian will tend to make the public feel that the orchestra is in a truer sense a civic institution.

January 18, Mischa Elman appeared at Arcadia as one of the Philharmonic-Central series. When it is said that Mr. Elman played with his usual skill no further com-

ment is necessary. He gave many encores and was ably assisted by Josef Bonime at the piano.

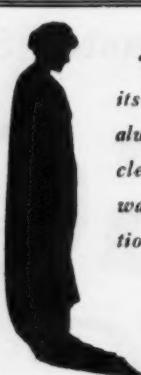
A large audience assembled in Orchestra Hall, January 20, to hear Fritz Kreisler in recital. His splendid playing and the fine accompaniments of Carl Lamson gave the audience satisfying pleasure.

For the fifth morning concert of the Tuesday Musicales, given by active members in the auditorium of the Women's City Club, January 19, women composers were featured. Mrs. Frederic B. Stevens opened the program with an interesting paper on current musical events. Then came Mrs. Beach's suite for two pianos, prelude and old time Peasant Dance played by June Lennox Wells and Gizi Szanto. Mrs. E. Kay Ford's pleasing soprano voice, accompanied by Pauline Findlay Athay, was heard in a group of songs by Chaminade, Lily Strickland, Ursula Greville and Eleanor Remick Warren. Oscar Wilde's story The Happy Prince, with incidental music by Liza Lehmann, was read by Jennie M. Stoddard with Mrs. Edwin S. Sherrill at the piano. The program closed with a trio, op. 40, for violin, cello and piano by Mana-Zucca, played by Nicolas Garagusi, Juanita Dudley and Gertrude Heinze Greer. The program was arranged by Dorothy Coolidge and Ada Lilian Gordon.

J. M. S.

Fortune Gallo Receives Italian Order

Announcement is made that King Victor Emmanuel of Italy, through Consul-General Emilio Aixerio in New York and the Italian Embassy in Washington, has conferred the third order of knighthood in the order of the Crown of



"Her voice is recognized for its fine quality and her singing always affords enjoyment. Her clear tones have taken on more warmth and her interpretations are more finished."

The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Italy upon Fortune Gallo, impresario of the San Carlo Grand Opera Company. This is the third decoration won by Mr. Gallo since the war from his native Government.

The order carries the full title of Commendatore and is awarded in recognition of his efforts to spread and advance the cause of Italian music and art. It is also in recognition of his efforts to aid the Italian and American Red Cross during the recent war, when he was instrumental in raising large sums of money through the presentation of benefit performances of grand opera and through other affairs. The notification was sent to Mr. Gallo from the Italian Embassy at Washington, through Consul-General Emilio Aixerio here. Official presentation ceremonies will take place shortly.

Mid-West Music Contest Offers Prizes

The sixth annual Mid-West Music Contest is to be held in Lindsborg, Kans., from March 28 to April 4, in connection with the Messiah Festival. Contests in piano, organ, violin, voice and expression offer prizes: first—\$160 scholarships, second, \$80 scholarships; contest for girl's glee clubs—first prize \$50 cash, second prize \$25. In addition to prizes, winners will receive a Certificate of Merit signed by the president of Bethany College, the dean of the College of Fine Arts and the acting judges. In piano, voice, violin, organ and expression, the contests are open to students over fifteen and under twenty years of age, Bethany College students and residents of Lindsborg excluded. There is no entrance fee. Selection of numbers is optional. One or more numbers may be used and performance may be from score or memory. Contestants must furnish their own accompanists. In voice a minimum of seven and a maximum of ten minutes will be permitted; all other contests eight to

twelve minutes. Glee clubs must have a membership of at least twelve and numbers rendered must be in three or four part harmony. No contest will take place unless there are at least four applicants. No contestant will be awarded first prize two successive years. The management reserves the right to hold a preliminary contest for those who register late, if number of applicants make it necessary. For application, address Dean Oscar Lofgren, Lindsborg, Kans.

SYRACUSE, N. Y.

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra has presented to its subscribers Erlanger's *Sursum Corda* for a first performance in America; and Respighi's concerto in the Myxolydian Mode, with the composer as pianist. Erlanger's work proved to be a composition noble and serious in its melodic outline, and of a not too modern harmonization. This work was performed twice and at each performance made a fine impression. It is difficult to write with any assurance concerning Respighi's work, as it is long and of a complicated construction. Three or four hearings would be necessary for a real appraisal of its value. Without question, it is the work of a brilliant composer who is a master of his metier. Mr. Shawitch, the conductor of the orchestra, received an ovation at the close of the work, and Mr. Respighi was forced to return to the stage six or eight times.

Dean Harold L. Butler of the College of Fine Arts was elected president of the Music Teachers National Association. Dean and Mrs. Butler have recently given recitals at Genesee Wesleyan Seminary, Keuka College, Pulaski and Earlville. Dean Butler was also recently appointed by the New York State Board of Regents to the Commission on High School Curricula.

Hulda Lashanska appeared recently at the Mizpah Auditorium in a recital of artistic merit. Mme. Lashanska drew a capacity house and was recalled time and time again. At the end of her program, singing to her own accompaniment, she gave three additional numbers. Mme. Lashanska's voice is naturally a beautiful one. Her interpretations were refined and artistic and the use of her voice always admirable.

Thomas Wilfred, with his color organ, the clavilux, appeared in Crouse College Auditorium at the University and created a sensation with his novel and artistic color effects. Every seat in the auditorium was sold and nearly 600 were turned away. Dean Butler is already negotiating to have Mr. Wilfred return next year.

Ruth Breton, violinist, appeared at a morning concert of the Morning Musicales at the Temple Theater in a well arranged program. Miss Breton's playing pleased the large audience which came to hear her and she was given a number of recalls.

H. L. B.

Oliver Smith Repeats Operatic Success

Appearing as The Piper in Freer's *Legend of the Piper*, at Lincoln, Nebr., January 19, Oliver Smith, American tenor, repeated his Chicago success in the same opera. A telegram from the director of the performance sent to the composer following the concert had words of praise for the young tenor, stating: "Performance great success. The Legend of the Piper was most impressive and we are greatly indebted to Oliver Smith for his beautiful singing and fine acting. As The Piper he inspired our singers and delighted his audience."

Writing to the composer, Adrian M. Newens, director of the University School of Music, under whose auspices the performance was given, said: "In The Piper, Oliver Smith played a thrilling part. I can understand Herman Devries' statement which said that he scored a distinct success in the Chicago performance. I can see how that would be but a modest statement to make. He has a beautiful voice and an unusually fine tenor quality, an engaging personality and acting ability that is really quite startling. Everybody enjoyed his vivacious yet well controlled manner in interpreting the character of The Piper."

American Orchestral Society Enjoyed

The young men and young women of that fine training organization, the American Orchestral Society, with Chalmers Clifton conducting, gave a concert on February 4, at Town Hall, a concert tendered to the faculty and students of New York University who attended in full force. The program began with an excellent clean-cut performance of Haydn's G major symphony No. 13. The other orchestral number was ambitious in the extreme, nothing less than that of the extremely difficult score of Rimsky-Korsakoff, Scheherazade. This was played surprisingly well. Mr. Clifton had his men well in hand, and not only were the technical difficulties overcome, but also a picturesque and colorful performance of the work given.

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47. ELSIE BAKER
48. EDMUND BURKE
49. INA BOURSKAYA
50. RATHYNN MEISLE
51. ALLEN McQUHAE**

(FIRST PAGE)
NEW YORK HERALD TRIBUNE.
FRIDAY JANUARY 29, 1926

Ex-Follies Girl Wins Ovation At Metropolitan

Mary Lewis, After 7 Years of Hard Work, Is Hailed as Great American Soprano in Her Debut as Mimi

The Broadway heard and saw Mary Lewis seven years ago when she came to New York as a chorus girl in the "Follies," fresh from her triumphs as a California bathing beauty, heard of her again yesterday afternoon when she made her debut at the Metropolitan Opera House, singing the role of Mimi in Puccini's opera, "La Bohème." For Miss Lewis her debut was the end of seven years of unremitting toil and the beginning of years of even greater effort, but for the crowd that packed the Metropolitan it was the climax of a romantic career seldom paralleled in American musical history.

Mrs Lewis, admitted even by the music critics to be in fine voice, received an ovation unequalled in the Metropolitan since the days of Geraldine Farrar and her battalions of worshiping "Gerry Flappers." And the applause obviously was not the applause of the clique; it was spontaneous and tremendous and the shouts of approval and encouragement were followed by an avalanche of flowers that well-nigh buried the stage in a bewildering profusion of fragrance and beauty.

Recalled Five Times

Five times after the fall of the first act curtain Miss Lewis was called before the footlights to receive the homage of the huge audience, hundreds of whom had stood in line for hours to purchase tickets. All this was against the rules of the Metropolitan, but no one made a protest and the house officials made no move to stop the shower of violets and other blossoms.

It was apparent very early that this was an occasion, for the audience was not the usual Metropolitan assemblage; rather it was composed of persons who not only love music for music's sake, but who had been stirred by the story of the rise of this determined Arkansas girl who would not be held down by the chorus. Her first air, "Mi Chiamano," did not come until about the middle of the first act, but even before that there was a nervousness and an air of anticipation all about the place. It seemed that the audience held itself in with difficulty.

Soprano With Great Gifts

Very likely Miss Lewis would have been cheered regardless of the quality of her voice, because of the romance of her career, but her hearers became even more fervent and tempestuous when they found that not only did she have stage experience and an ability to act that is not precisely common in grand opera, but that she also had a voice of unusual quality.

The Headlines Tell the Story Con-

MARY

THE NEW YORK TIMES.

MARY LEWIS WINS PLAUDITS IN OPERA

Former Follies Girl Makes Her Debut as Mimi in "La Bohème" at the Metropolitan.

PELTED WITH BOUQUETS

Representative Audience Cheers American Girl Who Climbed From Bottom of Ladder.

Mary Lewis, who used to sing when she was 8 years old in the church at Little Rock, Ark., where she was the Methodist minister's stepchild, and who at 18 ran away with a theatre troupe in "Rehearsal Eve" that broke on the Pacific Coast, House yesterday with the curtains of the Metropolitan.

By Samuel Chotzinoff
Six years ago Mary Lewis, nineteen, ran away from her home in Little Rock, Ark.—It really was Little Rock, Ark.—to join the chorus of a traveling musical show. Yesterday afternoon Lewis D.

THE WORLD:

CHORUS GIRL LEWIS IN OPERA TRIUMPH

Ran Away From Little Rock Six Years Ago—Now Sings Mimi in "La Bohème"

SHOWERED WITH VIOLETS

Former Ziegfeld Star Wins Ovation at Metropolitan

NEW YORK AMERICAN

MARY LEWIS APPLAUSED IN OPERA DEBUT

Audience Showers Violets on Stage as American Girl Begins Career with 'La Bohème'

The little girl who, when she first heard Farrar sing in opera, vowed to be an opera star herself, came into her own yesterday afternoon when Mary Lewis, former cabaret and "Follies" girl, took her

on as Mimi in "La Bohème" at the Metropolitan.

to the huge curtains by the a well-known

THE NEW YORK TELEGRAM

TRIUMPH AS DIVA FOR MARY LEWIS

Former Follies Girl Gets Ovation at Her Debut in Metropolitan Role.

Mary Lewis, the runaway orphan girl of Little Rock, Ark., who once appeared as a bathing beauty in motion pictures and later as a musical comedy actress, scored an instant triumph this afternoon at her first appearance as a singer with the Metropolitan Opera Company.

The American girl, who followed a devious route in her ambition to become a great singer, captivated the large audience from the time she stepped on the stage. She sang the role of Puccini's "La Bohème."

Her rendition of "Mi Chiamano" was

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LEWIS



(FIRST PAGE)

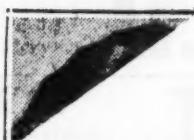
THE MORNING TELEGRAPH, FRIDAY, JANUARY 29, 1926.

Mary Lewis Makes Debut at Met. And Broadway Sees Her Triumph

Former "Follies" Singer Attains Goal of Her Career in Role of Mimi in "La Boheme" at Special Matinee After Five Years of Intensive Study Here and Abroad.

Mary Lewis yesterday completed the glorification of the American girl that started five years ago when she was singing in the chorus of the "Follies." Appearing as Mimi in "La Boheme" in a special matinee at the Metropolitan, she attained the climax of her triumphs in the acclaim of a crowd that filled the opera house.

Long before the box office opened line had formed to



(FIRST PAGE)

THE NEW YORK SUN,
THURSDAY, JANUARY 28, 1926.

CROWD GREETS MARY LEWIS AT METROPOLITAN

Calls Her Out 5 Times Amid Applause and Showers of Flowers.

MAKES DEBUT IN 'LA BOHEME'

Appearance in Opera Here Marks Climax to Efforts That Began Five Years Ago.

Mary Lewis, who once sang and danced in the chorus of the Ziegfeld "Follies" at the New Amsterdam, stood upon the stage of the Metropolitan Opera House to-day and heard an audience which filled the auditorium send toward her a rolling wave of applause, while before her on the stage it showered violets.

Appearing as Mimi in Puccini's "La Boheme," Miss Lewis, long awaited and much discussed, filled the audience at a special matinee with delight. Her first air, "Mi Chiamano," which comes about the middle of the first act, was the signal for an outburst of applause, which lasted for many minutes and exceeded even that which a few moments before had been given Edward Johnson, opposite whom she sang.

Five times after the first act curtain she was called out to bow to the enthusiasm of the audience, among which were many who had stood in line to purchase tickets long before the box office opened.

Miss Lewis, who, between the New Amsterdam and the Metropolitan, has traversed perhaps the longest two blocks or so she will ever travel, bowed without loss of composure to her warm reception. Twice she came out with Mr. Johnson, the second time to be showered with violets. The third time she came Johnson again was with her, and he picked up the flowers for while the audience applauded.

The fourth time she appeared alone and the applause swelled up again. Her fifth appearance was with the other members of the cast.

Before the performance, Miss Lewis' dressing room was piled with flowers. She sat among them perfectly composed, and when she saw reporters for few moments her composure did not falter. She was asked if she had any relative in the Metropolitan to hear her debut.

"No, but I have plenty of friends," she answered.

Mr. Johnson preceded Miss Lewis on the stage and was greeted by an outburst of applause from the audience, which was not the typical Metropolitan group, but apparently held many who had been drawn by a desire to see the American girl who came up from the "Follies." But its enthusiasm was redoubled when Miss Lewis did appear.

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BARTERED BRIDE REACHES ITS NINE HUNDREDTH PERFORMANCE IN PRAGUE

Works by Rubin Goldmark and Deems Taylor Applauded—American Violinist Scores

PRAGUE.—A rare sort of jubilee has just been celebrated by the Czech National Opera. Smetana's *Bartered Bride*, the most popular work in the national musical literature, has been performed for the 900th time. Since its première took place in 1866 it has taken exactly sixty years to reach this gigantic figure. More remarkable than this, perhaps, is the steady increase in popularity, probably not equalled by any other opera. For its first one hundred performances the *Bartered Bride* needed sixteen years, for its second, ten; for the third, three. From 1909 to 1923 it averaged almost 100 times a year, and the applause at every performance is now as enthusiastic as ever. The anniversary performance was, of course, sold out to the very last seat.

A newly mounted production of Janacek's *Jenůfa*, first produced in 1916, was another important event in the Czech National Theater, and the venerable composer, present himself, was given a remarkable ovation.

In the German Opera Zemlinsky has brought out a beautiful revival of Strauss' *Salomé*, followed by the first performance here of *The Sacred Duck*, by the Viennese composer, Hans Gál, which has already been reviewed in connection with its première in Dresden, Vienna and Berlin. In Prague it scored a definite public success.

AMERICAN COMPOSERS TO THE FORE

There is much life in the concert halls. In the special concerts of the Czech Philharmonic various guests have held the baton. Adolf Pick of the Berne Philharmonic, brought with him two American scores, namely Rubin Goldmark's *Negro Rhapsody* and Deems Taylor's *Through the Looking Glass*. Familiar as these names are to American audiences, those of Prague had hardly ever heard of them, though one of them is the nephew of our native musical genius, Carl Goldmark. It is doubly agreeable, therefore, to record the undisputed success of both of these American composers in the Czech capital. Goldmark's *Negro Rhapsody* fascinates by its ingenuity and able construction; everything in it "comes off" and is interesting in design. In Deems Taylor's suite the love of nature, the fantasy and the grotesquerie of childhood reproduced in the musical language of adults, holds the attention. Some of it is genuinely original, some of it so free from tradition that only a self-taught composer could have written it.

Berlioz' *Fantastic Symphony*, also conducted by Pick, was repeated shortly after by Weingartner, the conductor of classic repose, who reached the real climax of his concert in the Scene of the Ball and in the March to the Gallows. A remarkable impression was made here by the young chief of the Dresden Opera, Fritz Busch, whose chief numbers were Reger's *Mozart Variations* and Schumann's D minor Symphony.

HUBERMAN, AND AN AMERICAN

Zemlinsky, with the orchestra of the German Opera, brought out the *Orchestral Pieces*, op. 12, of Béla Bartók and Debussy's *Mystery of St. Sebastian*, for chorus, soli and orchestra. Huberman, as soloist of the evening, played the Beethoven and the Mozart G minor violin concerto with incomparable mastery. The artist, surpassing himself, played simply divinely and the public went quite mad in consequence. Among other fiddlers there is to be mentioned, first, Cyril Tobin, a young American, who with his very first appearance captured a town that is usually most reserved toward new visitors. His program including a Mozart concerto and a sonata by Hindemith, attested the seriousness of this young artist, and the second half showed that he is master of all the technical wits of the day.

The Russian composer, Alexander Tcherepnine, gave a concert of his own compositions, in which he also showed himself to be a pianist of rank. A pianistic phenomenon, however, is the fourteen year old Robert Goldsand, who after having been introduced by the Philharmonic last year, gave a recital of mainly romantic compositions.

A Japanese singer, Hatsuta Yuasa, presented, besides occidental songs, some Japanese items, which, however, somehow reflect the musical neighborhood of Leipsc. Still,

the young Japanese lady, with an agreeable technic, had much success, especially when she appeared in Japanese costume to sing the songs of her countrymen.

A new string quartet by Zemlinsky (No. 3), written in 1924, was played by the Viennese Buxbaum Quartet, and proved one of the most concentrated creations of this versatile musician. The Rosé Quartet also gave two well patronized concerts with predominantly classical programs.

ERNST RYCHNOWSKY.

FLETA AND KELTIE DELIGHT NICE MUSIC LOVERS IN TOSCA

NICE.—Nice continues to enjoy two opera seasons running parallel to each other—that of the Opéra de Nice and the Casino Municipal. The great event at the latter recently has been the appearance of Miguel Fleta, the Spanish tenor, in *Tosca*. Since his qualities are well known in America, it suffices to record that his success here has been triumphal, and the only fly in the ointment is the fact that he has already left us for America. An American singer, by the way, namely Madeline Keltie, was his *Tosca*, and she impersonated the rôle with charm and grace, exhibiting a voice of delicate nuances, over which she has complete control.

The Casino has, besides, given for the first time Godard's *Jocelyn*, with a splendid cast, M. Marny having found in the title rôle one of his best rôles, if not the best. *Sappho*, one of Massenet's happiest works, has been given an excellent revival with Geneviève Vix; and for the rest the public never tires of hearing the same composer's *Manon*. More recently still, *Carmen* has given Mme. Lise Charny the opportunity for a splendid success, and *Thaïs*, with Mme. Nespolous, gets better with every repetition. At the Opéra Wagner's *Lohengrin* with Cazenare in the title part, and Madame Butterly have filled the houses, while at still another theatre, the Jetée Promenades, the *Barber of Seville* has given much pleasure. This theatre, is now under the same direction as the Casino Municipal.

As for concerts, we have had, besides Fleta (who sang for the benefit of the blind and was duly decorated by the French



DR. HANS GAL,

whose opera, *The Sacred Duck*, (on a Chinese theme) has been given with great success in Prague.

government for doing so), the 47th Classical Concert, with Madeleine de Valmalète, the Parisian pianist, as soloist, while at the Concerts de l'Artiste we have applauded Madeleine Grolez, no longer a stranger to the musical world.

S. JASPAD.

MONTE CARLO OPERA SCHEDULES PREMIERE OF HONEGGER'S JUDITH

French Première of Rosenkavalier With Vanni-Marcoux and Many Other Interesting Events Announced

MONTE CARLO.—As the opening of the Monte Carlo opera season draws near further important announcements are made by the management, of which the most important perhaps, is the acceptance, for first performance, of Arthur Honegger's 3-act opera, *Judith*, the first dramatic work from the young French-Swiss composer's pen. The libretto of the work is by Morax. Mlle. Bonavia, newly added to the company, will create the title rôle, and M. Tilkin-Servais that of *Holernes*. It is well to recall in this connection the importance of this "light-house of the musical world" in the history of French music. Here works of Berlioz and Franck were first heard; here *Tristan*, *Rhinegold* and *Parsifal* had their French premières; here for more than a quarter century French composers, headed by Saint-Saëns and Massenet, brought out their operas. Now the younger generation, with Ravel and Honegger are following their lead.

VANNI-MARCOUX AS OCHS

Besides *Judith* another biblical opera, entitled *Nazareth*, by Vittadini, will be brought out this season, so will an unknown opera of Gounod, *Jeanne d'Arc*; and *La Rondine* (with Yvonne Gall) will be revived in Puccini's memory. Last but not least, Strauss' *Rosenkavalier* will have its French première, with Germaine Lubin, of the Paris Opéra as Octavian, Mme. Ritter-Ciampi as the Princess, while the Baron Ochs will be assigned to the great Vanni-Marcoux, who incidentally will also sing Boris Godounov.

In the *Girl of the Golden West* we shall hear Gilda Dalla Rizza, and in André Chenier Ulysse Lappas. Carmen is to be done only once, with the famous Marthe Chénal of the

Paris Opéra, while the American opera *Fay-Yen-Fah* (by Redding) will introduce a new Russian singer, Mlle. Yakovleva, who also sings *Lakmé*. For the rest the repertory of last year, as already announced, will be largely repeated, but no expense is being spared by the management of the S. B. M. to revive the international importance of the Monte Carlo Opera.

MOLINARI CONDUCTS NOVELTIES

An event of outstanding importance in the concert life of Monte Carlo was the first visit of Bernardino Molinari, who conducted one of the Grand Concerts Classiques et Modernes in January. The director of the Rome Augusteo gave us, besides Beethoven's fifth symphony, a suite for strings by Corelli, in the arrangement of Ettore Pinelli. Both this and the overture to Moussorgsky's *Khovantschina*, were "first-times" here, likewise Respighi's *Pines of Rome* and a charming *Novelllette* of Martucci. Molinari, whose qualities are well known to MUSICAL COURIER readers, was received with the greatest enthusiasm.

In the other concerts of the grand series, conducted by Leon Jéhin, we have heard, as soloists, two cellists—Gerard Hekking and Umberto Benedetti, cellist to the Prince of Monaco, also Mlle. Violette d'Ambrosio, who played the second violin concerto of her father, Alfred d'Ambrosio, with considerable success. The engagement of guest conductors for these concerts appears to become a new custom, for in March and April Philippe Gaubert and Albert Wolff of the Paris Conservatoire Orchestra and the Opéra Comique respectively, will make appearances here.

RAISA

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EVSEI BELOUSSOFF

'Cellist

at his third New York Recital this season in Aeolian Hall on January 27
receives the unanimous approval of the press as follows:

MR. BELOUSSOFF PLAYED IN ADMIRABLY ARTISTIC STYLE. The performance was an admirable example of the finest feeling for "style" in music, it was found delightful by the audience.

Richard Aldrich in the
New York Times.

MR. BELOUSSOFF, A MOST MUSICIANLY AND ACCOMPLISHED CELLIST, was in excellent form last night, PRODUCING AN UNUSUALLY SMOOTH AND POLISHED TONE, in a technically skilled, artistically phrased performance.

F. D. Perkins in the
New York Herald Tribune.

AN EARNEST MUSICIAN. REAL VITALITY OF FEELING.

Olga Samaroff in the
N. Y. Evening Post.

MR. BELOUSSOFF IS ONE OF THE BEST KNOWN CELLISTS, AND HE POSSESSES AN INTERNATIONAL REPUTATION AS SOLOIST AND ENSEMBLIST. A recital of artistic excellence. A large and deeply appreciative audience.

W. J. Henderson in
N. Y. Evening Sun.

MR. BELOUSSOFF PLAYED WITH DISCRETION AND SKILL. An eminently capable cellist. AN ARTIST INDEED WORTHY OF THE NAME.

Pitts Sanborn in the
N. Y. Evening Telegram.

A RARELY ACCOMPLISHED MUSICIAN. Infinite taste and a true appreciation of the noble message of the composer.

Grena Bennett in the
N. Y. American.

Mr. Beloussoff wields a bow of deep sincerity.

N. Y. World.

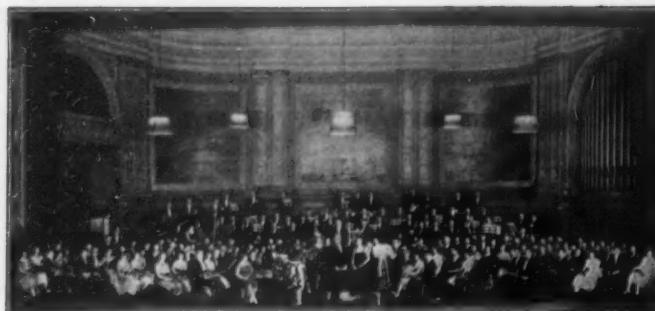
MR. BELOUSSOFF WAS IN THE BEST OF FORM; HE PLAYED EVERYTHING WITH WARM, NOBLE SINGING TONE. ONE HAD TO MARVEL AGAIN AT HIS SOULFUL CANTILENA, AS WELL AS HIS PURE AND BRILLIANT TECHNIC IN RAPID PASSAGES. THE ARTIST SUCCEDED BRILLIANTLY IN BLENDING HIS TONE WITH THAT OF THE HARP-SICHORD, SO THAT THERE WAS COMPLETE UNION IN THE JOINT OFFERINGS.

New York Staats-Zeitung.



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Kriens Symphony Club Concert

The fifteenth anniversary concert of the Kriens Symphony Club, over 100 members of both sexes, Christiaan Kriens, conductor; given at City College, February 5, drew a large audience. This ever-changing orchestra, many of whose members graduate into leading symphonic organizations, played Goldmark's Spring Overture well, with quite overpowering strings predominating. Mr. Kriens' own suite, In Holland, is very effective, delineating the Zuider Zee, Dutch Mill, an Evening, and Wooden Shoe Dance; this received prolonged applause, followed by presentation of a bouquet to him by a mite of a boy. Other works played by the orchestra included excerpts from Godard and Elgar, in all of which conductor Kriens and the players showed conscientious endeavor to obtain appropriate results.

Genevieve McKenna, soprano, sang well the Manon Lescaut aria, and songs by Kriens, adding the Swiss Echo Song as encore; she has a fine voice, of high range, with particularly clear tones throughout. An unexpected feature of the evening was the participation as soloist of Einar Hansen, Danish violinist, who generously replaced Salvatore Manetto, student violinist of the Kriens Studio. He played the first movement of Mendelssohn's violin concerto with beauty of tone, the entire effect being such that he was twice encored, playing compositions by modern composers, including Kriens' own Vilanella with the composer at the piano.

Samuel A. Baldwin, of City College staff, added variety to the concert by playing organ numbers, of which Rachmaninoff's well known prelude and a lively fugue by Buxtehude were warmly applauded; he also assisted in various ensemble numbers.

During an intermission, Mr. Kriens addressed the audience, asking for contributions to sustain the orchestra, whereupon Mr. Riesberg mounted the conductor's box and offered a \$10 bill if others would do the same. Urged by him to immediate response, a goodly sum was secured from the audience.

"Two Master Artists"

To judge by the comments of the local press where Paul Althouse and Arthur Middleton have appeared in joint recital, these two artists have been giving unusually interesting and successful concerts together. Of their recent appearances on the Pacific Coast two reviews especially indicate the genuineness and enthusiasm of the public's response to their artistry. The Chico, Cal., Record observes: "Two master artists, Paul Althouse and Arthur Middleton, carried by storm the largest audience that ever assembled under the auspices of the Chico Music Club. It was a tribute to the wisdom of the choice made by the directors of the club; it was a greater tribute to the singers when at the conclusion of the concert a great wave of applause swept over the house. The frequency of the encores in itself indicated that each number was enjoyed. The program went merrily on, the audience being as much en rapport with the artists as they were with themselves."

A couple of days later these artists were pictured by the critic of the San Diego Union as follows: "The personalities of the two men added also to the enjoyment of their numbers, as they possess the genial spirit that reaches across the footlights and makes the singers and the audience one. The perfect blending of these two fine voices made the duos a special treat."

James Wolfe Honored by Green Room Club

James Wolfe has just joined the Green Room Club under most unusual circumstances. Some weeks ago the club, of which S. Jay Kaufman is Prompter, gave a dinner in honor of Marcus Loew. Mr. Wolfe was invited to sing, and on arriving found that he, together with David Warfield, Wilton Lackaye, Adolph Zukor, Sidney Olcott, and various notables of the theatrical, operatic and motion picture world, were guests of honor. After Mr. Wolfe had sung several songs and had responded to encores, Mr. Kaufman arose and said he would not permit an opera star to go on forever in the smoke filled hall, but that he would propose Mr. Wolfe for membership and perhaps the club would hear him often. Mr. Kaufman concluded by asking, "Who will second Jimmy?" and the entire audience of several hundred men arose in unison to second the young basso for their club. Mr. Wolfe, who is now a member of the club, scored a second hit with the organization when he appeared with great eclat at the Green Room Revel at the Belasco Theater on the very day he became a member.

Guild of Vocal Teachers Indorses Regneas

Under date of February 8, the secretary of the Guild of Vocal Teachers, Anna E. Ziegler, president, writes as follows:

Dear Mr. Regneas:
Our president wishes me to advise you that the Guild of Vocal Teachers adopted the resolutions regarding the advertising of free scholarships. The resolution, worded the same as adopted by the Singing Teachers' Association and other organizations, is included in the minutes of the meeting.

Sincerely,
(Signed) Lotta Madden, Secretary.

Thorpe Pupil Scores in Florida

Hedwig Dahl Mason, lyric soprano, artist-pupil of Harry Colin Thorpe, scored a big success in recital in St. Augustine, Fla., on January 21, when she appeared under the auspices of the St. Cecilia Club. She was heard in a program of

THE KRIENS SYMPHONY CLUB
of 125 members, both sexes, the annual concert of which draws large audiences.

outlast the day. Only praise can be spoken of her accompanist, Molly Bernstein.

February 5, the Glee Club of the University of Missouri, placed second in the second annual Missouri Valley Inter-collegiate Glee Club contest at Wichita, Kan., losing the championship, which they held last year, by a margin of nine points. The personnel of the club is composed of ninety-five men. However, only thirty men sang in the Valley contest. A. D. Otto, a student member, directed the club in the contest. Prof. Herbert Wall, of the School of Fine Arts, trained the club.

L. W.

Beloussoff at Bohemians

At the January monthly meeting of the Bohemians, the New York Musicians' Club, one of the participating soloists was Evsei Beloussoff, Russian cellist. It was a notable occasion, for Mr. Beloussoff chose to present for the first time in New York a new work by Rubin Goldmark, vice-president of the Bohemians. The work is an improvisation on Hebrew Melodies, entitled Adon-Olam (Lord of the Universe). It is in sonata form for violoncello and piano and Mr. Goldmark himself presided over the piano, the entire performance eliciting the enthusiasm of the musicians present.

Evelyn Jeane's Recent Appearances

On February 4, Evelyn Jeane, soprano, sang the Contessa and also the Page in *Rigoletto* at the Manhattan Opera House with Stracciari. January 20 she appeared at a concert for the National Convention of Merchants, at the Waldorf-Astoria, with Ralph Errolle and Arnold Gabor, both of the Metropolitan Opera Company, singing the Waltz Song from *Romeo and Juliet* and a duet from the same opera with Mr. Errolle. All three artists combined for the trio from *Faust*.

Sarasota (Fla.) Musical Bureau Concerts

Concerts to be given under the management of the Sarasota Musical Bureau, Kate Crandall Raclin, manager, at Sarasota (Fla.), will have Feodor Chaliapin, assisted by Max Rabinowitz, pianist, on February 23; Louise Homer, March 5, and the Chicago Operatic Trio, March 18. The concerts are given at the Mira Mar Auditorium.

Edwin Swain Booked for South

Edwin Swain left for Florida immediately after his appearance with the Elshu Trio in a Schubert program at Aeolian Hall, New York, on February 12. The baritone is booked for numerous engagements in the South.



MASTER AND PUPIL, AND A HUNDRED CELLISTS IN REHEARSAL.

These photographs are reprinted from *Town and Country News (London)*. They represent Mischa Cherniavsky, cellist of the Cherniavsky Trio, with his teacher, Herbert Walen, and a group of pupils in Mr. Walen's London studio upon the occasion of a rehearsal for a school concert.



CHAPPELL

ALICE GARRIGUE MOTT

Vocal Instructor

to

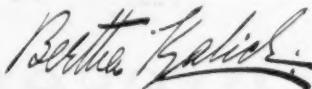
BERTHA KALICH

WORLD FAMOUS TRAGEDIENNE
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Phenomenal Voice, Most Colorful
In Expressing all the Emotions

BERTHA KALICH
Tribute to Her Vocal Instructor

Alice Garrigue Mott ranks as one of our finest teachers of the voice. She combines the best of European schools with a rare method of her own that is wonderful in its result. No matter how broken or lethargic the spirit, a lesson with Mme. Mott is an elixir to mind and body, for there speaks not only the method of a great teacher, but the spirit, intuition and soul of a great woman. With love and best wishes to this unique teacher,

From your friend and pupil,



As to Kalich, she is one of that very small number of actors who, the moment you see them, impress you with the absolute quality of their genius, and who are not only exceedingly original, but also uniformly fascinating in whatever they do.—*Chicago Music News*.

Her wonderful voice . . . is capable of every modulation, sounding at times like an organ and possessing the organ's carrying tone. With this voice the artist can stir the heart and agitate the mind.—*N. Y. Staats-Zeitung*.

Kalich was not only a beautiful creation to gaze at, but she also acted superbly.—*N. Y. Sun*.

All the language of personality, of the personal figure, the carriage of the body, the fitful expression of the face, the tone of the voice, the contact of words, the inward pain and struggle, all this rounding out of the actor's art finds a variegated interlocking and welded personal unity in the vitalized, exhilarating conception of Magda that Kalich portrays.—*Billboard*.

She grips you. . . . She gives you a thrill. . . . An actress of subtlety, charm and distinction.—*Alan Dale*.

For those who enjoy a play of fine craftsmanship, portrayed by a company worthy of it, "Magda" is certain to give rich entertainment.—*Evening World*.

OTTO H. KAHN
Kindly Permits Quotation from Correspondence not Written for Publication

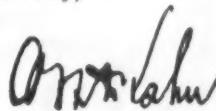
"I fully share your appreciation of *Mme. Kalich* and am only too glad to endeavor to be of some little service towards obtaining for *that highly gifted artist* the opportunity to which she is entitled." Feb. 9th, 1925.

Dear Mme. Mott:

I am in receipt of your letter of the 11th instant, for which please accept my thanks.

You greatly over-estimate the modest service which I had the opportunity to render to *that admirable artist*, *Mme. Bertha Kalich*, but whatever be the measure of credit to which anyone of us be entitled, we all join equally in the satisfaction of bringing her once more upon the stage and in looking forward to being the beneficiaries of her art.

Yours very faithfully,



Oct. 13th, 1925.

Bertha Kalich was right when she revived "Magda," as right as she possibly could be, by token of the public response and everything else that means anything, including the box office at Maxine Elliott Theatre. Not only was she right about the play being timely, but she was right about the part.

In all her glamorous career on the American stage *Mme. Kalich* has never been seen in a role in which she is more appealing, in which she reveals herself as one of those *grand artistes* who soar beyond technicalities, and convince of *genius* by showing us not only a woman in the flesh, not only direct reaction of situation, but flashes of the subconscious—the soul that peeps out with that strange mystic power. Colgate Baker in *New York Review*, Feb. 6th, 1926.

The acting of the whole company is so excellent that if it were a Moscow Art Theatre production, everybody would exclaim "How Wonderful!"—*Evening Sun*.

A play of vitality and dramatic power.—*World*. Stirring Sudermann drama belongs to the elect of plays that are always alive.—*Telegram*.

Admirable performance.—*Herald Tribune*.

Kalich . . . Magda herself.—*Times*.

Never has she revealed greater art.—*American*.

A triumphant and stirring performance.—*N. Y. Commercial*.

A production deserving much success.—*Post*.

ALICE GARRIGUE MOTT - Residence Studio: 172 West 79th Street, New York City

ARTISTS EVERYWHERE

Alfred Mirovitch, pianist, is in New York this winter for the first time in several years, and will give a series of three historical recitals at Chickering Hall, on Tuesday evenings, February 23, March 2 and 9. The first program will be devoted to Bach, Beethoven and Brahms. The second to Chopin and Schumann, and the final to Grieg, Liszt and modern composers. Mr. Mirovitch will remain in New York four months, until he returns to Hollywood for his annual summer master class there, and in the meanwhile is taking a few advanced pupils.

Otto Klemperer was guest of honor at a reception and recital given for him, February 9, at the Institute of Musical Art. The program consisted of numbers by the string ensemble under the direction of Franz Kneisel, the Madrigal Choir under Margarete Dessoff, and Grace Rabinowitz, Alvin Goodman and Max Meller, pianists. At the close of the musical program, Mr. Klemperer paid tribute to Dr. Frank Damrosch and the faculty and students of the Institute for the honest and uncompromising spirit of musicianship which he had found there. "The work of the young generation, as I have heard it here today, has seemed even more important than that of the great orchestras I have heard in America," he said.

Mme. Charles Cahier, who leaves America April 28 for a six months' concert, opera, and vacation trip in Europe, will begin her season as soloist with the Kur Orchestra in Wiesbaden on May 14, singing Gustav Mahler's *Das Lied von der Erde* for the seventy-sixth time. As is her custom every year, Mme. Cahier will end her season in Europe with two concerts under Conductor Schnedler-Petersen, in the Tivoli Concert Hall, Copenhagen.

Suzanne F. Sackett, artist-pupil of Louis Simmions, who is the possessor of a mezzo-soprano voice of admirable quality, appeared at a concert at the Hotel Chelsea, Atlantic City, on January 9. Her numbers comprised: *Si Je Pouvais Mourir*, *Barbirolli*; *Love's Quarrel*, Scott; *Ouvre Tes Yeux Bleus*, Massenet; and *My Love* is a Fisherman, Strickland. Miss Sackett will be launched next season in concert work.

Cecile de Horvath played her sixth return engagement at Swarthmore College, Swarthmore, Pa., on November 12. Whenever Mme. de Horvath plays a return engagement she proves a sure-fire box office attraction. The notice of this concert was as follows: "Mme. de Horvath's delightful personality, coupled with her exquisite sense of touch, completely carried the whole audience. Throughout every number on the program she expressed an unusual sense of sympathy, which she wove into the notes with brilliant technic. Her slim fingers seemed to master the keys with a superhuman force. She soothes and inspires in the same breath."

Sara Weiner, artist-pupil of Mrs. Frederick Heizer of Sioux City, Ia., gave a program on December 10, 1925, for the Woman's Club of that city and won success through a truly remarkable performance of the MacDowell Sonata *Tragica*. Miss Weiner is a talented pianist and has been

well trained under Mrs. Heizer's careful guidance and should go far in her art if she continues along the same sane and conscientious lines which have brought her to her present high achievements.

Isabel Richardson Molter, dramatic soprano, opened the winter concert course at the Winona (Minn.) State Teachers' College, January 12, in joint recital with Gilbert Ross, violinist. Of Mrs. Molter the Winona Republican Herald of January 13, 1926, had the following to say: "Mrs. Molter rendered three separate groups of songs which displayed to the fullest advantage her range and remarkable voice control, and her pleasing stage presence added much to the enjoyment of the selections. By request, the popular Schubert Serenade was included among her encore numbers."

Milan Lusk, violinist, appeared with success at Fullerton Hall, Art Institute, Chicago, January 26, before members of the Tuesday Art and Travel Club. The notable attributes of his playing were again in evidence—a tone of fine, appealing quality, technical brilliance, and abundance of temperament. A select audience showed its appreciation by recalling the violinist, who responded with two encores, one of which was his own violin transcription of the *Lady Hamilton Waltz* (Jonesco).

John Prindle Scott's song, *The Old Road*, was featured by Cyrena Van Gordon at her Aeolian Hall recital on February 7.

Iris Brussels, pianist, gave an interesting program for the Saint Cecilia Society in Ridgewood, N. J., on January 22.

Lucy D. Bogue, of the Bogue-Laberge Concert Management, left New York on February 2 for a trip to Florida as guest of Mr. and Mrs. Thomas A. Edison, at their winter home, Fort Myers. Miss Bogue expects to be away the whole of February, enjoying a well-earned rest after her strenuous activities of this season.

E. Robert Schmitz will hold his master class next summer at Colorado Springs, Col. The class will begin the latter part of July and end the last of August. Definite dates and full information will be announced later.

William Murdoch, the English pianist, who during his recent visit to this country gave two New York recitals and one in Boston, has returned to England, where he will be busy with engagements until the end of the season. It is worthy of note that the New York and Boston critics concurred in the opinion of European critics regarding the fine qualities of Mr. Murdoch's art. He came with the reputation of an authoritative exponent of modern French impressionism, and in his playing of several of the works of this school he proved his understanding of this music. On his two New York programs he featured the Cesar Franck prelude, chorale and fugue and the prelude, aria and finale, and in the playing of these two great works revealed a high degree of expository ability. Mr. Murdoch plans to return next season for a tour of this country and Canada, and will be heard both with orchestra and in recital.

Paolo Gallico, pedagogue of New York, will again be with the Olga Steeb school beginning June 1.

Florence Easton, soprano, assembled one of the most enthusiastic audiences at her concert in Evansville that has

ever gathered there in many a day. The critic of the Evansville Courier said in part: "The sympathetic conception of composition differing widely in context and type showed a versatility well nigh unsurpassed."

Reinald Werrenrath's second New York recital, on January 25, when the baritones joined the ranks of the popular Sunday evening concert singers, brought him much favorable comment. Mr. Werrenrath was celebrating his recovery with gusto, and scored heavily in a program of three languages. The Herald Tribune's accounting of this occasion was that "he displayed qualities which have won him a prominent place among American singers—a notably pleasing quality of tone, unusual expressive ability, clear enunciation. The baritones could be lusty while not boisterous, expressive while not sentimental."

Olga Steeb, pianist, is leaving Los Angeles for her eastern tour on February 18. This season Miss Steeb featured Historical Recitals and has given five entirely new programs, with one more, in which she will feature the works of American composers, to be presented in April. Following Olga Steeb's recital on January 22, critics were unanimous in saying that she "has never played better and that the fire and abandon with which the Modern Works of Ravel, Dohnanyi, Scriabin and Albeniz were given has not been equalled by any pianist recently heard."

Paul Stassévitch's violin pupils, were heard in a Knabe Salon concert on January 17, the program of which included Mozart's D major concerto, the Vitali Chaconne, Goldmark's first concerto, Nardini's D major sonata, the Bruch D minor concerto, a Bulgarian Rhapsody by Wladigeroff, and pieces by Wagner, Boulanger and Ries. The performers were Miss Higginson, Mrs. Margulis, Mr. Moll, Miss Dudley, Mr. Lubie, Miss Gratke and Mr. Bernard.

Alfred Cortot, French pianist, will act as examiner to the George Woodhouse Piano School, London, at its commencement next spring. This is considered an unusual honor, Cortot being one of the most popular of all the pianists visiting Britain. The arrangement foreshadows a wider co-operation between the School and the Ecole Normale in Paris.

Frederic Baer is equally appealing, whether he sings in intimate recital, or is soloist in productions of the larger forms. Bridgeport, Conn., reported that "Baer's power of expression is far above that of most singers, and his personality adds that finished touch which makes his work so flawless." Following *The Messiah*, the Worcester Daily Telegram observed, that "It would be difficult to tell which of his arias was the best; they were all polished to the very limit."

Martha Baird, pianist from California, is a great favorite as a concert artist in London. January 10 she appeared at the Royal Albert Hall, and was so well received that she was immediately engaged for a provincial tour, which began on January 30 at Blackburn with Evelyn Scotney in the International Celebrity Series.

Maier and Pattison went through an unpleasant experience two weeks ago in order to maintain their crowded concert schedule. It was the most strenuous week of their

(Continued on page 22)

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IN RIGOLETTO

“There was Charles Hackett as the Duke, singing as he never sang before.”

Edward Moore in Chicago Tribune.

“Charles Hackett the Duke offering one of the best performances he has achieved at the Auditorium.”

Herman Devries in Chicago American.

IN TOSCA

“And Hackett! We may be pardoned another exclamation point for Hackett astounded even his admirers.”

Herman Devries in Chicago American.

“Hackett's Cavaradossi was the finest example of vocal art which he has submitted this season.”

Glenn Dillard Gunn in Chicago Herald and Examiner.

IN TRAVIATA

“Charles Hackett deserves more than passing comment and I wish I had space enough to give him half a column. He is doing the best work of his career this year.”

Herman Devries in Chicago American.

IN THE BARBER OF SEVILLE

“He sang some of the most difficult music ever written for tenor smoothly, easily and with a fine disdain of technical obstacles.”

Edward Moore in Chicago Tribune.

IN RIGOLETTO (Los Angeles)

“His singing is of that splendid even quality that is much too rarely heard in opera.”

Edwin Schallert in Los Angeles Times.

“Charles Hackett almost stopped the performance at the outset by his singing of ‘Questa e quella.’”

Patterson Greene in Los Angeles Examiner.

IN LAKME (Los Angeles)

“As Gerald, Charles Hackett set a new standard for the interpretation of tenor roles in this city.”

Patterson Greene in Los Angeles Examiner.

“Charles Hackett was easily the master spirit of this performance.”

Carl Bronson in Los Angeles Evening Herald.

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NEW YORK CONCERTS

FEBRUARY 8

Bruce Benjamin

Bruce Benjamin, tenor, gave a recital, February 8, in the Town Hall, with Coenraad V. Bos at the piano. His program began with Handel's *Where'er You Walk*, followed by the same composer's *Then Will I Jehovah Praise*. Then came Beethoven's *Song Cycle An Die Ferne Geliebte*, four Scottish Folk Songs arranged by Helen Hopekirk, four songs by Gustav Mahler, and four by Hugo Wolf—a program such as only a singer who is a thorough musician selects. One fault only was the monotony of mood, especially in the last two German groups, among the eight songs of which was none with spirit or vivacity.

Mr. Benjamin has an excellent natural tenor voice with distinct baritone quality in its lower registers, well produced and excellently handled. As an interpreter he stands high, showing a thorough knowledge of styles. He even succeeded in making Beethoven's cycle interesting, which is quite a feat, for the great master was not a writer of great songs. Helen Hopekirk's arrangements of the Scottish songs are charming, and the familiar *Afton Water* brought the singer special approval. In the Mahler group there was very dramatic singing in the *Um Mitternacht*, which ended it. Then from the Wolf group he gave special beauty to the two concluding numbers, *Zur Ruh und Beherzigung*. There was a large and interested audience, which awarded the singer hearty applause, and insisted upon extra numbers after each group. An old song in English, *The Heavy Hour*, which he sang after the close of the program was one of the best things of the evening. His diction was excellent in both English and German. Mr. Bos accompanied splendidly, as is his wont, and one suspected that he had a hand in the selection of the excellent program.

Walter Giesecking

Walter Giesecking is one pianist who has more than lived up to the fine reputation which preceded him here from Europe. He played again in Aeolian Hall on February 8, and the size of the audience which assembled to hear him proved how quickly New Yorkers have taken to the young German artist. He offered what one might call a rather stiff program, and also a very original one, as is his habit. There were only three divisions—first the sixth Bach English suite; then Schubert's C major fantasy known often as *The Wanderer*, because of the use of the theme of that song in its slow movement; and then the complete second book of Preludes by Debussy, twelve in number.

Mr. Giesecking has the three T's which are the sine qua non of a pianist—technic, touch and tone. Scientists may argue that touch is a purely imaginary thing, since the piano is merely a mechanism, but anyone who hears the astonishing variety of total results and color which Mr. Giesecking produces on the piano, will know how futile such an argu-

ment is. There was magnificent feeling and style in his Bach suite, and he played it with keen sense for its manifold beauties. The same is true of the long Schubert Fantasy, which under his fingers was never for a moment dull and abounded with warmth and imagination. As in his first recital, he showed himself an ideal Debussy player, though one still questions the wisdom of playing so many of these atmospheric preludes one after another, thus bringing about a slight amount of monotony before the end. The audience was as enthusiastic as it was plentiful and loud in its expression of approval.

Ethel Grow

Ethel Grow, contralto, gave a recital at Carnegie Hall, under the auspices of the Washington Heights Musical Club, on February 8, before a large audience. She was assisted by the Lenox String Quartet—Wolf Wolfsinohn, first violin; Edwin Ideker, second violin; Herbert Borodkin, viola, and Emmeran Stober, cello. The quartet played most of the accompaniments. Where the piano was needed it was played by Charles Albert Baker.

All of this is such a bald statement of apparent fact that it gives a very slight impression of the entertainment as a whole. The really concrete element of the evening's program lay in the fact that the music given was for the most part composed especially for this rare combination of voice and string quartet. In other words, these pieces, with, perhaps, a few minor exceptions, are not arrangements for string quartet made from the piano accompaniments, but were conceived by their composers as they stand.

The result is, that the accompaniments are written in contrapuntal style and that the voice is blended with the strings as if it were a voice in a chamber music ensemble. This was obviously appreciated by Miss Grow, who is a splendid musician as well as being a splendid singer, and she used her voice in such a manner throughout that the balance was maintained and the impression of accompanied solo banished as far as the psychology of the listener permits.

Nearly all of the music on the program was in modern vein though none of it extreme. There was the *Il Tramonto* by Respighi upon a text of Shelley, a long and beautiful work with opportunity for depths of vocal expression, of which Miss Grow made the most; there was an interesting piece of modernism entitled *Autumn Night*, written for and dedicated to Miss Grow by Rosalie Housman, and proving to be a good demonstration of the singer's command of exact intonation in difficult intervals against complex harmonies; there was a lovely thing by Henry Holden Huss entitled *Music, When Soft Voices Die*, offering the singer a lyric mood for the sonorities of her vibrant contralto; there were three pieces by Goossens; there were pieces by Jongen, Chausson and Lekeu, and also a group by Gretchaninov.

This program should be noted by singers and the music used in its proper form with string quartet as Miss Grow uses it. It is an innovation inspired by the artistic integrity of a highly gifted and learned artist and deserves the widest emulation. That Miss Grow's program in design and execution was appreciated was demonstrated by the hearty applause by which she was greeted.

FEBRUARY 9

Mendelssohn Glee Club

Ralph L. Baldwin, conductor, had reason to be proud of the singing of his sixty men, forming the Mendelssohn Glee Club, now celebrating its sixtieth season, the concert occurring February 9 in the grand ballroom of the Waldorf-Astoria Hotel. Choral numbers were selected largely from previous concerts of the club, given in 1866 under Conductor Joseph Mosenthal, whose daughter later became Mrs. Frank Damrosch. The clear enunciation of the singers, the real expression and fervor heard in *Hymn Before Action*, music by Conductor Baldwin, with an incidental solo sung by Harold Land—all this was evident to everyone. High B flats and some unusual diminuendo effects, allied with excellent piano accompaniments by Francis Moore, were features of the Baldwin work, and a veritable tour de force was MacDowell's *Crusaders*. Two melodious choruses by Oley Speake were repeated, the composer stepping from the ranks to acknowledge applause. The closing *Prayer of Thanksgiving* (Kremser) was notable in the tonal volume throughout, aided by organist Julius C. Zingg, especially the last verse, in which the audience joined vigorously.

Mildred Dilling, harpist, played works by Bach, Tournier and Renie, all of unusual musical importance, adding *The Music Box* as encore. Charles E. Gallagher, bass, of the club, sang with style a Verdi aria, dramatically *The Two Grenadiers*, and added the inimitable *Daniel*, a Negro sermon, done with spirited characterization. Previous conductors of the club named in program notes were MacDowell and Gilbert, to which might be added that of Louis Koemmenich. A large and socially distinguished audience was present.

Frieda Hempel

Charming Frieda Hempel, strikingly lovely in a scarlet gown, gave a program of songs in Carnegie Hall, February 9, which was received with loud demonstrations of approval and pleasure. Miss Hempel was in splendid voice, her beautiful soprano proving delightful in all ranges, moods and tones. She sang simple and complex numbers with simplicity and ease that endeared her to all. Beginning with Haydn's *My Mother Bids Me Bind My Hair*, the exquisite music of which was fully rivaled by Miss Hempel's vocal quality, the artist continued through five groups of selections, varied in character, in which ample opportunity was given the singer to display her interpretive skill and dexterous coloratura. Particularly was this true in the *Qua la Voce aria* from Bellini's *I Puritani*, sung with flute obligato, and which incited in the audience a keen appreciation of Miss Hempel's clear bell-like quality. Strauss' *Nichts* and Wolf's *Ich Habe in Penna Einen Liebsten Wohnen* were called on for repetition and the humor of the artist's delivery was delightful. The group of folk songs, with which the concert was brought to a satisfactory conclusion, were also most pleasing. Other numbers by Wolf, Strauss and Marx—the latter's *Wieneglied* being outstanding—rounded out the program. The

(Continued on page 24)

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Mr. STOCK—Chicago Symphony Orchestra

Scheduled by Mr. Reiner in Cincinnati and Mr. Ganz in St. Louis; Sig. Gatti, Turin, Italy, and Accademia Santa Cecilia, Rome, Italy; Paris Premiere, in May, by Mr. Koussevitzky.

In the opinion of the composer, this work, while of professional dimensions, is not beyond the capabilities of skilled amateur groups and advanced High School orchestras.

PRESS COMMENTS

"The entire work is melodious, rich in instrumental treatment and warm in feeling. The piano is made to play an important role, but without obscuring the value of the strings."—W. J. Henderson.

"There is no hesitation and no experimentation in this clear, strong piece of writing. A few modernisms of harmony are only such as to give bite and pungency to the sound; they do not disturb or confuse its style."—Olin Downes.

"It may be said at once that it is one of the most beautiful modern compositions that Mr. Sto-

kowski has given the orchestra audiences for a long time. In every way it meets the test of fine music."—Evening Public Ledger, Philadelphia.

"As usual, he fuses classical, modern and modernist practice so that they seem continuous growth, unfolding and enrichment. As usual, he hears and treats the assembled instruments in his own fashion and with distinctive outcome. . . . By such means and in this new freedom, the moody and imaginative quality of the Concerto hit home."—H. T. Parker.

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Photo by Apeda

NEW YORK TIMES

"Mr. Valeriano has a tenor voice of warm and pleasing quality. He sings with a good command of tone color and an excellent legato. His voice is unusually well placed and unusually well controlled. . . .

"Mr. Valeriano was particularly effective in the Spanish songs . . . also showed taste and sympathy with songs of other nations . . . a promising début . . . repeatedly recalled."

NEW YORK AMERICAN

"He is an unusually gifted young man, possessing a voice of remarkable range, artistically controlled and emitted, together with a sense of style and grace reminiscent of that other admirable Spanish singer, Emilio de Gogorza.

" . . . when he reached his Spanish group he revealed some of his most sensational 'effects.' To sing a top note full voice, spin it out to a gossamer of sound and play with it as a coloratura soprano does in a brilliant cadenza is to mention only one of the outstanding details of his remarkable vocal attainments. The applause that followed each number was enthusiastic and prolonged."

NEW YORK HERALD TRIBUNE

"Mr. Valeriano, appearing at Town Hall with Frank La Forge, with whom he has been studying . . . Mr. Valeriano's singing showed very pleasing features; his tone is smooth, unforcedly produced and of soft and appealing quality."

THE SUN

"Mr. Valeriano's voice admirably colored his French and Spanish lyrics. He could spin a high tone, employing a beautifully graduated diminuendo with consummate ease. In his Spanish offerings he spoke with charming authority."

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ARTISTS EVERYWHERE

(Continued from page 18)

tour, as it included six appearances within eight days and covering the territory between New Britain, Conn., and Chicago, Ill. Within this period they were scheduled to play in Bloomington, Ind., on January 21, and in Columbus, Ohio, the next day. In order to make the Columbus date, they had to motor seventy-eight miles from Bloomington to Indianapolis, and the trip was made through a raging blizzard with the temperature hovering near the zero mark. Twice the auto failed to make the top of a hill and the two artists had to climb out and push their vehicle from behind. Finally they reached Indianapolis safely, but exhausted, at three A. M., and caught the seven A. M. train to Columbus, Ohio, and played that night to a sold-out house and a vociferous audience.

Mischa Levitzki has completed an extensive tour of the Pacific Coast and is now making his way through Colorado, Iowa and the South-West, and will reach the extreme East during the last week in February, making his first appearance in this territory in Atlantic City on February 27.

Lee Pattison, at his recital in Aeolian Hall on February 26, will play the Schumann Kreisleriana and the Chopin B flat minor sonata, which includes the Funeral March.

Milan Lusk gave a fine program in the Windsor Park Masonic Hall, Chicago, on January 19. He again proved himself a sincere artist, possessing a sympathetic personality and an unaffected manner of delivery. His program, which ranged from Mendelssohn to Hubay, also contained a charming number by the great Belgian, Ysaye, entitled *Reve d'enfant*. That the young violinist completely captivated the audience was evinced by the rapid and spontaneous applause of the appreciative audience.

Gordon Campbell, professional coach-accompanist, appeared with Margaret Mason at Orchestra Hall, Chicago; Joseph Schwarz, Kenosha, Wis.; Amy Neili, Beverly, Ill.; Carlos Sedano, Denver, Col., and South Bend, Ind. Mr. Campbell was the soloist for the Rogers Park Women's Club in Chicago on December 15.

Guy Maier and Lee Pattison will invade Florida, not for real estate speculation but for a recital in Palm Beach, in the Josef Ritter series, and upon their return north will separate for a few days to give two individual New York recitals—Pattison on February 26 and Maier on March 4.

John Prindle Scott's choruses have appeared on programs of prominent New York glee clubs recently. The Mendelssohn Glee Club, at its December concert at the Hotel Waldorf-Astoria, sang Romeo in Georgia, and on January 13 the Banks' Glee Club opened its Carnegie Hall concert with the choral version of *The Old Road*.

Elly Ney, pianist, will give her only New York recital this season at Carnegie Hall on March 24. She arrived from Europe a month ago, and is at present on tour on the Pacific Coast; where her engagements include a Los Angeles recital and an appearance with the Portland Orchestra, her husband, Willem van Hoogstraten, conducting.

The Russian Symphonic Choir continues to captivate the hearts of its audiences and local managers. Some of its recent appearances have resulted in re-engagements for the present season. In Detroit recently the success was such that the local manager wired to the Daniel Mayer office: "Both audience and critics unanimously agreed that Russian Symphonic Choir is the best organization of its kind that has appeared in Detroit. I have never felt quite as satisfied in presenting an attraction to an audience as I did this Russian Choir. I want return engagement March 3, also couple extra dates in surrounding territory."

John Prindle Scott's first published song, *The Secret*, appeared in 1899. Now after a successful career of twenty-seven years, the John Church Co. has issued the number as a duet for soprano and tenor.

Boris Saslawsky has been engaged to sing the Brahms Requiem for the North Shore Festival in Evanston, Ill., on May 31. He is also busy filling many engagements with Arthur Whiting, the first at Hamilton College, February 8, and others to follow including Yale University, March 22; Princeton, March 23; Massachusetts Institute of Technology, March 30; Harvard University, March 31.

Anna Case, after a twenty-six hundred mile unbroken trip (from Los Angeles, Cal., to Pine Bluff, Ark.) of three days duration, arrived in Pine Bluff at 4 p. m. on a recent afternoon, and ten minutes later was "smiling" her way down a long receiving line at a Colonial Tea at Elk's Club, in her traveling clothes, but looking none the less charming for it. Miss Case was booked for a recital that evening under the auspices of the Musical Coterie. Several members of the organization met her at the train, and invited her to attend the tea. Miss Case immediately accepted the invitation, stating she preferred the tea to going directly to her hotel. As usual, she created an excellent impression by her friendliness, the dailies remarking that she is a "Thoroughly good fellow, courteous, gracious, uncomplaining, and genuinely friendly."

Toft Trabilsee, New York vocal teacher, writes in to M. Witmark & Sons as follows: "A number of my professional pupils have included David Guion's *Howdy Do Mis' Springtime* and Ernest Ball's *My Hour* on their programs and they find that they never fail to bring forth enthusiastic applause. I heartily recommend these numbers, and congratulate you upon always having a very good selection of songs."

Ernest Beloussoff, cellist, who completed his series of three New York recitals on January 27 with an evening of Bach, with Landowska at the harpsichord, recently appeared in Lowell, Mass., and elicited the following comment in the Lowell Courier-Citizen: Mr. Beloussoff chose to show the quality of his instrument and his own skill with it in songful melody, rather than in display pieces. Certainly under this treatment the cello is at its best."

Else Harthan Arendt, soprano, is booked for many, April and May dates. Some of the most important include: April 8, Waterloo (Ia.), recital; 9, Waterloo (Ia.), Hymn of Praise; May 4, Milwaukee (Wis.). A Capella Chorus in St. Paul; 12, Chicago, Orchestra Hall, with Bach Chorus; 14, Oskaloosa, (Ia.), song recital, afternoon, and Elijah, evening.

Prof. Walter Henry Hall is of the opinion that a general religious revival might be started if the innovation of Descant congregational singing was taken up in the churches.

February 18, 1926

In Descant singing the melody is carried by a selected group of soprano voices and instead of choir rehearsals the congregation receives simple instructions.

May Barron, contralto, has signed a contract to be under the management of Annie Friedberg. Miss Barron is well known through her former activities with the San Carlo Opera Company.

N. Lindsay Norden was the composer represented on the program presented at the musical service at the Second Presbyterian Church, Philadelphia, on February 7. The selections included three numbers for violin, harp and organ—*Song Without Words*, *Andante con Grazia* and *Arietta Graziosa*; three anthems—*Christ and the Children*, *Lord, Thou Art God and a Prayer*; a contralto solo—*To Whom Then Will Ye Liked* God, and *The Prayer of a Little Child*, composed for soprano, violin, harp and organ.

"John Coates as a singer is almost indescribable," said the critic of the Toronto Evening Telegram recently. "You might as easily try to describe Shakespeare as a poet, dramatist, philosopher, or what you will. When Arch-Chanter John sings a song, it is the song, the whole song, and nothing but the song you hear, a picture drawn in rhythmic tone and faultless word. As an actor he would have moved the world, as a speaker he could enthral any audience. Singer-ordinary to the British public, John Coates has been rightfully called. Where and when shall we find another?"

Frank Parker's pupil, Flora Endres, contralto, gave a recital recently at the Utica Conservatory of Music, assisted by Helen Ehlinger, pianist. This was the fifth in a series of monthly recitals given by pupils of Mr. Parker.

Ernest Hutcheson was well received on the occasion of his first appearance in Fort Wayne, Ind., in a recital sponsored by the Musical Society of that city. In fact, so many encores were requested that they amounted to a small-sized recital in themselves.

Josephine Forsyth, American soprano, was engaged to give one of her programs of Song and Poetry, at the Emmanuel College in Boston on February 8.

BERLIN

(Continued from page 5)

to the demands of his public; his programs consisted of those little, effective and pretty pieces of second and third rank which delight the mass. The great masterpieces of violin literature were given a rather too narrow place. Isidor Achron played the piano accompaniments ably and in a musicianly manner.

Huberman, with his excellent accompanist, Siegfried Schultze, and with Edwin Fischer, has given several recitals, in which the various sides of his large, broad, strong and profound art became manifest.

HINDEMITH'S LATEST

Rose Walter, well accredited to the Berlin public, gave a song recital of quite unusual type. A chamber orchestra conducted by Dr. Fritz Stiedry played the accompaniments, which were sometimes of a rather complicated texture. The interesting program contained cantatas and arias by old masters—Scarlatti, Handel, Gluck—and some modern compositions. Hindemith's new series of Serenades for soprano, oboe, viola and cello is a strange mixture of highly attractive, romantic and rather barren vocal and instrumental pieces, which together might best be called a cantata. Though unequal in its single components, the best parts of it show Hindemith's sparkling talent and his freshness of invention in quite unmistakable manner.

Walter Braunfels' Federspiel, utilizing various birds' voices as musical material is attractive in sound, though not "up-to-date" with its entire lack of "atonal" harmony. Two of the little five-minute "symphonies" of Darius Milhaud were received as a joke by the good-natured public, and they sounded funny enough indeed. Reviews of several piano recitals and chamber concerts (Buhlig, Dirk Schäfer, Robert Goldsand, the Kreutzer Trio and some others) must be deferred to my next letter, owing to superabundance of matter.

English Pianist with American Orchestras

The passenger list of the S. S. Paris, which sailed from Cherbourg on February 3, contained the name of Irene Scharrer, English pianist. This is the third time an American tour has been planned for Miss Scharrer, but, because of the war, this is the first time she has come to this country. Before the British public since childhood, Miss Scharrer has appeared with all the noted English orchestras, and at the Leipzig Gewandhaus with the late Arthur Nikisch. She has been enthusiastically received throughout Europe, and the sovereigns of England, Belgium, and Norway have been entertained by this artist's playing.

Miss Scharrer, in private life Mrs. Guerney Lubbock, wife of an Eton College master, will appear in this country, under the management of George Engles. She will be heard in Boston on February 22, with the Boston Symphony Orchestra; in New York on February 28, with the New York Symphony, under Otto Klemperer, and in recital at Aeolian Hall on March 4.

Syracuse Symphony Doings

Among the soloists who lately appeared with the Syracuse Symphony Orchestra, Vladimir Shavitch, conductor, were Hans Kindler, Salzedo, Respighi (playing his own piano concerto), and Sophie Braslau. One of the outstanding successes scored by the orchestra was the "finely shaded and impressive performance of the Beethoven Seventh Symphony." At the orchestra's last "Pop" concert, on January 31, every seat in the big army was taken and scores were standing in the back and the side aisles. Hundreds were turned away. "The crowd was thrilled by the program of favorite numbers and the orchestra won additional honors," states the Syracuse Journal in commenting upon the performance.

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NEW YORK CONCERTS

(Continued from page 20)

audience was a capacity one, despite the unfavorable weather, and the flowers offered the artist were numerous and beautiful. Erno Balough provided artistic piano accompaniments and also prefaced the evening with a solo, Schubert's Rosamunde. Louis P. Fritze was the flutist.

Philharmonic String Quartet

The first recital of the Philharmonic String Quartet, at Steinway Hall on February 9, revealed an exceptionally talented group of musicians that functioned smoothly and brilliantly in one of the finest performances of the current musical season. This quartet is made up of Scipione Guidi, first violin; Arthur Lichstein, second violin; Leon E. Barzin, viola; and Oswald Mazzucchi, cello. The program was a short one, consisting of the Mozart Quartet in B flat, and the Quartette Dorico by O. Respighi.

The outstanding feature of the program was of course the new Respighi opus, which had at this time its first public hearing in America. As far as first impressions are to be trusted, it appears a magnificent contribution of this Italian master to the literature for the string quartet, doubly welcome at this period. The expected thunder and fire were there—also substance and weight. It is a melange of the unconventionalism of the moderns, tempered with the formalism of the classicists. There are the queer tricks with tempo and modulation suggested by other Respighi works; atonal passages run their exotic courses, divagating again back to the lucid expression of conventional composition. There are beautiful periods through the piece, notably a short cadenza for muted viola with accompaniment by the second violin alone, and a remarkable thematic development which the viola begins in a dreamy contemplative vein. The cello expands this brilliantly. The second violin returns to the thoughtfulness of the original theme before turning it over to the first violin for its ultimate expression. The whole selection was performed in excellent fashion by all of the instrumentalists. The Mozart Quartet which began the program was an excellent test of the musicianship of the ensemble, which it passed with fluency, demonstrating a nicety of tonal values seldom heard in quartets.

Dorsey Whittington

At Aeolian Hall, on the stormy evening of February 9, a slim, darkhaired young American played the piano for the

delight of an audience that entirely filled the hall. His name is Dorsey Whittington, and it is a name to be remembered. The possessor is one of the rising younger generation who is rapidly coming to the fore and whose name is likely sooner or later to become famous. In works by Brahms, Schubert, Schumann, Weber and Chopin for the classics, and Godowsky, Ganz, Novick, Korsakoff, Parr-Gere, Deyo and Friml for the moderns, he proved himself able to understand and interpret all sorts of various moods and fancies, adding his own rich and vivid imaginative powers to them without distorting them from their proper mould and form. He has that one thing that cannot by any possibility be learned—namely, charm. That is something that does not come from the studio or from hours spent in daily practice, but is inborn. Mr. Whittington has it, and the studio, and the hours of daily practice, obvious enough in his fine musical and technical equipment, have made it possible for this charm to emerge. Obviously, as one will perceive on reading the names of the composers listed on his program, he also has the courage of his convictions and plays what seems good to him. What he played and the way he played it also seemed good to his audience. He was given a warm reception. He most emphatically deserved it.

Raymond Koch

Raymond Koch, baritone, from Chicago, created a favorable impression on his first New York audience in recital at Aeolian Hall, February 9. Mr. Koch is the possessor of a virile, resonant baritone of pleasing quality. There is a delightful flexibility throughout a wide range and an impressive sonority for the deeper moods. Excellent poise, skill in interpretation and ease of production gave ample evidence that the singer was thoroughly at home on the concert platform. Group one introduced Mr. Koch as a fluent singer in four languages: Italian, German, French and English, while group two included numbers by Brahms, Schubert, Weingartner and Kaun. Group three was made up of songs by Rubinstein, Catherine and Fourdrain, and the final group was devoted to American composers.

Morning Choral Musica

The February 9 musicale of the Brooklyn Morning Choral, Herbert S. Sammond, conductor, in the parish house of Flatbush Congregational Church, attracted a large audience despite the storm. President Mrs. Frederick C. Wilkinson gave greetings, and the club of fifty women singers sang three numbers, showing their unusually well-schooled and refined voices; incidental solos were sung by

Anne L. Munger and Marion Witcover. Marjorie Sammond, pianist, showed herself a youngster of great promise. Elizabeth B. Williams has a rich voice, and Emma L. Reeveland was an important singer on the program. Lillian H. Jackson whistled like a canary and a mockingbird, and Anna L. Mulinos has a dramatic voice. Leonie Bergener, soprano, and Henry Ramsey, baritone, contributed numbers of moment, and the accompanists were Florence Gwynne, Eugenia Prodou and Herbert Goode. All the numbers were by members of the club, all were encored, and Bessie Bowman Estey was in charge of the program. The spring concert of the club will take place April 21, at Hotel St. George, followed by the annual luncheon on April 28.

FEBRUARY 10

Isidor Gorn

Isidor Gorn gave a second recital at Town Hall on February 10. His previous recital in October had bespoken him a student as well as an artist, and this characteristic was again displayed at this performance. Mr. Gorn has a fluent technic well assured, warmth of tone, and a reserved, though felt, expressive capacity. His program comprised Beethoven's sonata opus 90, Schumann's Papillons, several Chopin numbers taken at leisurely, unhurried tempos, three numbers from Godowsky's Java Suite, illustrating scenes from that Oriental country, to which the pianist gave full value to the flavor, and a Bach Chaconne which closed the recital. Mr. Gorn was genuinely appreciated and proved to be a musician who possesses many favorable qualities.

FEBRUARY 11

National Opera Club

The February 11 American Day Program of the National Opera Club of America, Katharine Evans von Klenner, president, found the Astor Gallery filled with interested listeners. Mrs. Clarence G. Meeks, acting president, welcomed members and friends, saying that President von Klenner was that day sailing on the Red Sea (world tour) but that "she is with us in spirit." She turned the meeting over to Susan Hawley Davis, chairman of the day, who guided events skilfully.

C. M. Tremaine told of Music Week's inception and development; Isabel Lowden spoke on Music Contests, alluding also to the Circus de Luxe, which will be put on at the Sixty-eighth Street Armory beginning February 22, running until February 6. The St. Cecilia Club, twenty voices, of Bridgeport, Conn., scored success with the singing of selections by Harris, Speaks and Kelley, the last-named with harp and piano, conducted by Mrs. Chester Marshall; the voices are young, fresh and well disciplined. Mrs. Edwin Watrous, president of the Philadelphia Music Club of 1,400 members, told of the opera performances given by that company, and Gordon Thomas followed with an excerpt from The Immortal Hour, a new opera by Boughton, soon to be produced in New York by the Opera Players, Inc. Mr. Thomas has a high and true tenor voice. Mrs. Edgard Stillman Kelley followed with an address on The Federation of Music Clubs, in which she showed much humor as well as good sense, and was warmly applauded. Sara Fiske, soprano, sang excerpts from Francesco de Leone's prize opera, Algajala, the composer being introduced to the audience; Miss Fiske later united with Herbert Rothwell in a duet from the same opera, which was quite the most melodious and effective of anything sung. Enrica Clay Dillon spoke on The Smaller Opera Houses of America, and referred to Fortune Gallo and his tremendous pioneering work in America. Rosalie Miller sang a romance from Hugo's Temple Dancer, the composer bowing his acknowledgments. Fortune Gallo spoke most interestingly on his experiences in Carrying Opera About the Country, and won much applause with his facts, fancies and humor. Rosalie Miller and Herbert Rothwell united in a duet from The Echo, prize opera of the National Federation of 1925, by Frank Patterson, in which the melodious bits and the combined voices caused interest. Harp solos were played by Salvatore de Stefano, including unusual works by Handel, Granados and Ravel, and accompanists of the afternoon were Sidney Clark and Mrs. Marshall.

N. Y. Philharmonic: Furtwangler Conducting

Wilhelm Furtwangler, who came here as a guest last year, and made an instantaneous success, returned again on Thursday evening, February 11, for a second season with the Philharmonic Orchestra. This time he will remain until spring. His first program, repeated on Friday afternoon, began with the Egmont Overture and went on with Mozart's Eine Kleine Nachtmusik, the Brahms fourth symphony, and the Prelude to Die Meistersinger. It was a conservative program, well balanced and finely played, though perhaps Mr. Furtwangler's fourth Brahms was not as distinctive as the performance of the same composer's first symphony, with which he made his debut here last season. The Philharmonic Orchestra is in superb shape at the present moment, after its drilling under Mengelberg and Toscanini. Mr. Furtwangler found a marvelous instrument ready for him. There was a large audience and plenty of enthusiasm.

FEBRUARY 12

Elshuco Trio

The fourth Schubert concert in the series of six by the Elshuco trio was given in Aeolian Hall, February 12. Assisting the three was Edwin Swain, baritone, who gave two groups of this same composer's songs. The single instrumental offering was the trio in B flat major, opus 99, in four movements. This delightful ensemble creation was given a reading of sheer artistry. It is a work which is not frequently heard in spite of the delight with which it is always received. Its sweet melodiousness could not but fail to please, and on this occasion the lifting themes of the Allegro and Rondo were rendered with a true spirit of lightsomeness and gaiety. Mr. Swain sang his group of songs with the artistry which is now coupled with the name of Swain. The voice was always resonant even to his most suffused pianissimos. It was delightful lieder singing, in which the performer fitted himself to the many moods called for in his ten selections. In To Music and the Organ Grinder he reached heights of interpretive tensity.

(Continued on page 26)

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THE FOOL
"I Pagliacci"

RICHARD BONELLI “A GREAT BARITONE”

with voice, musicianship, dramatic talent, personality, confidence; in short, all the assets of operatic success.”—Dr. Glenn Dillard Gunn, in *Chicago Sunday Examiner*, Resumé of Chicago Season, January 17, 1926.

“Bonelli—remember the name he is remarkable his Germont père might be accepted as a model in any opera house in the world Some day we may pertinently call him the American Maurel. *Qui vivrà, vedrà!*”

Herman Devries, in *Chicago AMERICAN*, December 10, 1925.

“Richard Bonelli, the young baritone whose presence has added distinction to the roster, made his Herod the most individual character in the drama. He sang with his customary intelligence, imagination, and beauty of voice.”

Eugene Stinson, in *Chicago JOURNAL*, December 1, 1925.

“His debut, in ‘I Pagliacci,’ was a veritable sensation. He appeared to the public of Monte Carlo as the most astonishing Tonio, perhaps, who has ever lived.”

M. July, in *LE PETIT MONEGASQUE*, May 4, 1924.

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NEW YORK CONCERTS

(Continued from page 24)

The Wanderer, *Du bist die Ruh* and Erl-King should also be mentioned as fine examples of the delivery of art song. Mr. Giorni, of the trio, accompanied the artist, and gave to the whole a background not only of support but also genuine pianistic accomplishments.

Oratorio Society of New York

The second subscription concert of the Oratorio Society of New York, given at Carnegie Hall, February 19, offered Mendelssohn's *Elijah*, with Ruth Rodgers, soprano; Marjorie Nash, soprano; Jeanne Laval, contralto; Dan Beddoe, tenor, and Louis Graveure, baritone, as soloists; Albert Stoessel, conductor; and, as usual, the beautifully trained chorus of the society.

Louis Graveure as *Elijah* was the outstanding figure of the performance, due to the greater opportunities of his part and to the fire and fervor with which he carried them out. As the "man of God," poet, savant and prophet in one, the man on whose weary shoulders rested the crushing weight of the doubts and sorrows and tribulations of an entire people, Mr. Graveure's portrayal of *Elijah* was arrestingly life-like and richly dramatic. His clarity of diction and exquisite modulation as always in his recitals made a deep impression on the large audience in attendance.

Excellent support was rendered by others, notably Ruth Rodgers, who displayed a rich and flexible soprano. Hers is a voice of considerable fullness and sweetness. Her singing was marked by fine phrasing and a sense of the poignant drama of the cantata altogether admirable. She was heard all too seldom in this work. Jeanne Laval, who possesses a well controlled and opulent contralto, and Marjorie Nash, who appeared only briefly to give an impression of a soprano of unusual clarity, sweetness and range, were also given a cordial reception.

Dan Beddoe, tenor, took the role of Obadiah, the utterly human man, tempered rather than embittered by the trials of life. Mr. Beddoe has spent many years in oratorio work but seldom if ever in his career has he received an ovation more tumultuous and prolonged than that which followed his "Then shall the righteous," the concluding aria of *Elijah*. This passionate entreaty, sung in a voice of indescribable sweetness, took the house by storm, the chorus and the other principals joining their plaudits.

Albert Stoessel conducted with his usual finesse and earnestness. With all the range of Mr. Stoessel's varied musical activities—as composer, as a violin virtuoso, as well as choral and orchestral conductor—he nevertheless brings a freshness and vitality to each of his performances. He made of *Elijah* a throbbing human drama.

The monster chorus of the society sang with charm and discretion, making it a beautifully rounded performance. It is perhaps without a rival in its particular sphere.

FEBRUARY 13

Winifred Young Cornish

On February 13, at Town Hall, Winifred Young Cornish, assisted by Lynnwood Farnam, organist, were heard at a recital of unusual interest. During the first part of the program Mrs. Cornish was heard to particularly good advantage. Her numbers were Sarabande, Rameau-MacDowell; La Bandoline, Couperin; Les Trois Mains, Rameau-MacDowell; La Chasse, Paganini-Liszt; Adagio, Vivaldi; Capriccio, Handel. In these Mrs. Cornish displayed exceptional talent, showing a remarkable technic, great appreciation for color, and bringing out all that is beautiful in these numbers. As an interpreter she is possessed of unusual gifts, and even in so varied a program she made a splendid impression.

Mr. Farnam offered the *Pastorale* for the organ, by Roger-Ducasse. It was quite an innovation to have an organist as the assisting artist with a pianist, but this tuneful number was greatly appreciated by the large and discriminating audience. As an artist, Mr. Farnam is renowned, and nothing can be written which has not already been said in his praise.

Mrs. Cornish's second group in *Jaded Etude*, by Juon, and Rachmaninoff's arrangement of Kreisler's *Liebesleid*, followed by two exceptionally attractive compositions by Florent Schmitt, *Chanson Du Torrent* and *Les Lucioles Du Jardin Medicis*. The last group was supposed to have been made up of duets, but, as was announced, owing to the weather there were slight discrepancies in the pitch. A more thoroughly artistic and enjoyable concert has rarely been given. Mrs. Cornish's next recitals will be given February 23 and March 6.

FEBRUARY 14

Jacques Thibaud

An audience distinguished for its calibre rather than its size heard the violin recital of Jacques Thibaud on February 14 at Town Hall. It was a program offered for the appreciation of musicians and executed by an artist of distinction. Mr. Thibaud is one of those rare gentlemen of the old school, around whom hovers an atmosphere of refinement which is at all times felt in his playing. There was dignity and poise in whatever he undertook, with that subtle understanding that restraint is as great art as effluence. One had the feeling of listening to a true exponent of the French school of violin playing, distinctive for its finesse of taste. Besides this, the violinist has a profound musicianship allied with the warmth, transparency and brilliance of execution.

The program played was somewhat diversified from the one announced. Instead of the Brahms concerto, the Fauré A major sonata was supplemented, and for the Ysaye sonata, for violin alone, the Veracini-Salmon sonata was chosen. The Fauré number can hardly be classed among the more interesting creations of this composer; there are several uncohesive, drawn-out passages, which in spite of the masterly handling, could not but be obvious. *La Folia* of Corelli and the Mozart-Kreisler Rondo followed. Once again Mr. Thibaud revealed himself supreme in the interpretation of Mozart; there were the grace, charm and classic style which are the joy of this composer and to which this violinist is so highly sensitive. There were also works of Saint-Saëns, Granados, and two Debussy transcriptions. Several times during the afternoon one felt that hushed silence which bespeaks for itself when mentioning the psychological effect of performer on listeners. One was also keenly conscious of being in the presence of a reverential artist, whose integrity, gift and learning deserve the widest emulation.

Heckscher Foundation Concert

Another concert by the Heckscher Foundation orchestra, under the direction of Isidor Strassner, was given in the Children's Theater of the Heckscher Foundation, 1 East 104th Street, on Sunday evening, February 14. Mr. Strassner, who is one of the first violinists of the New York Philharmonic Orchestra, trained an orchestra of fifty children to play works by old and modern composers, for which he deserves hearty congratulations and support, for the little ones play with enthusiasm and fire.

The program was made up of the overture *Iphigenia in Aulis*, Gluck; violin solo, Sylvia Solow; Walter's Prize Song from *Die Meistersinger*, Wagner; Pizzicato Polka, from *Ballet Sylvia*, Delibes; oboe solo (*Pastorale*, Labate), Sydney Halperin; Serenade (*Eine Kleine Nachtmusik*), Mozart; cello solo, Dorothy Siegal; and March of the Wooden Soldiers, Jessel.

N. Y. Philharmonic: Hans Kindler, Soloist

The 2054th concert of the Philharmonic Society of New York was given at Carnegie Hall, February 14, under the direction of Wilhelm Furtwängler, with Hans Kindler, the noted cellist, as assisting artist. The program consisted of Dvorak's *Symphony*, No. 5, in E minor, *From the New World*, Op. 95, Valenti's suite for cello and orchestra, and Richard Wagner's prelude to *Die Meistersinger*.

The capacity audience, despite inclement weather, responded enthusiastically to the masterful interpretations of this organization under Furtwängler's skillful leadership. Remarkable light and shade, well developed crescendos and diminuendos, crashing fortissimos and the finest pianissimos,



ELSIE ALEXANDER,

English pianist, who was soloist with the Bush Conservatory Symphony Orchestra, February 15, at Orchestra Hall, with Richard Czernowky conducting.

characterized the Dvorak masterpiece, designed to interpret the spirit of Negro and Indian melodies.

Mr. Kindler captured the audience in the Valenti suite. It was an artistic interpretation, but the third movement, *Tempo di Gavotta*, was superlatively bewitching. Mr. Kindler's art is well known to New Yorkers, for he has been heard before on numerous occasions in recital and as soloist with orchestra. He has a complete mastery over his instrument, plays with a great deal of feeling, and has temperament and individuality. The cellist was so well received that he responded to four recalls.

It is impossible to overstate the beauty and grandeur of Furtwängler's reading of *Die Meistersinger* prelude, and could the spirit of the great composer himself have heard it, he undoubtedly would have repeated what he wrote to Mathilda on May 22, 1862, "It has become clear to me that this work will be my most consummate masterpiece."

International Composers' Guild

(See story on page 5)

George Meader

One of the most interesting recitals of the current season took place at the Aeolian Hall on February 14, when George Meader, Metropolitan Opera tenor, sang to a very large audience, despite the rain and slush. Enthusiastic applause greeted the artist after every number proving that he holds a distinct place in the hearts of local concert goers. There is little at this time that can be added to what has already been said about Mr. Meader's art. His voice of wide range and beautiful quality has already been heard on many occasions.

(Continued on page 28)

GRACE LESLIE

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"Sang with immense gusto and enthusiasm, disclosing a voice of good quality and no small skill in song. Indeed, she tossed off the barbarously unvocal passages of Meyerbeer's aria with exuberant virtuosity, a feat for which she was roundly applauded."—Warren Storey Smith, Boston Post, Nov. 19, 1925.

"Has a voice of great purity and power, backed by a slight physique, and used with intelligence. A voice of natural beauty."—New York Times.

"Gave an astonishingly expert interpretation of the difficult aria from 'Le Prophète,' displaying an agility any coloratura soprano might envy and a trill few could match for rapidity and accuracy. Her voice has traditional contralto timbre."—Glenn Dillard Gunn, Chicago Herald-Examiner, Dec. 14, 1925.

"Revealed a smooth, full voice and sang with good style."—Providence Eve. Bulletin, Jan. 21, 1926.

"The choice of GRACE LESLIE as soloist by the Buffalo Orpheus was a most fortunate one. That she is a singer of rare attainments was manifested in her singing of songs that ran the gamut from operatic arias to exquisite and inviting idyls. She displayed a charming stage presence."—Buffalo Evening Times, Feb. 2, 1926.

"A far finer singer than many who have come with ten times as much advance trumpeting."
Edward Moore, Chicago Tribune, Dec. 14, 1925.

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The New York Press Praises the Cherniavskys:

"GENUINE ENHANCEMENT OF MUSICAL VALUE"

"A musical audience that filled most of the hall's capacity enjoyed Schubert's Trio in B flat and that in D minor by Arensky. Mischel Cherniavsky played Boellmann's Symphonic Variations for cello with a genuine enhancement of musical value. Leo, the violinist, added Tarquin's Devil's Trill, and Jan Cherniavsky gave a group of Chopin."—*New York Times*, Jan. 6, 1926.

"ENGAGING PERFORMANCE"

"They gave an engaging performance, spirited and expressive,—a unified whole, in spirit and execution, and the net result of their playing was distinctly pleasurable."—*New York Herald Tribune*, Jan. 6, 1926.

"RARE AND SCHOLARLY TALENT"

"The talented Cherniavsky brothers—Leo, Jan and Mischel—gave a second concert at Aeolian Hall. Trios by Schubert and Arensky were read with that fine adjustment of instruments and good musicianship that have been impressive traits of their combined performance. Each revealed a rare and scholarly talent."—*Grena Bennett, New York American*, Jan. 6, 1926.

"DIVINING CHAIKOVSKY"

In Boston

"Fashion allows that gushing emotion no longer need accompany a rendition of Chaikovsky. As example of this at Jordan Hall there was set forth an **un-exaggerated and refreshingly direct performance** of the Trio, Op. 50. Three brothers, Leo, Jan and Mischel Cherniavsky, brought this music to their audience in a guise so impelling, so vital, as to sweep all before it. Here mandered no vicious introspection, no extremes of sadness. Rather the three able musicians made the music expressive of itself and of naught else. The far-flung lyricism, the inspired developments, the mounting climax,—these spread themselves on the pattern of the music. The elegiac mood of the first movement was **beautifully sustained**, yet avoided neurotic extremes. The folk-song material, drawn on so constantly by the composer, came simply and directly from the performers. **Subtle delicacy** wove its way through the warp and woof of the eleven variations forming the second movement of the work. **Rhythmic energies** and a driving impact emerged from the Finale. Chaikovskian music with a mind as well as heart and soul stood revealed.

"Yet the trio which composed this music was made up neither of geniuses nor of unsurpassed technicians. Three well-schooled, musically performers, rather, **perfectly attuned to one another** in temperament and artistic outlook, combined their separate abilities, submerged individual personalities, and gave collective expression instead. And by their unassuming **straightforwardness**, by a **dignity** mantled with restraint, by a **smooth fusion of instrumental tone and timbre**—by these tokens success graced their efforts."—*Boston Evening Transcript*, Dec. 9, 1925.

"ANOTHER TRIUMPH"

In Casper, Wyo.

"For the second time a Casper audience was completely charmed last night by the music of the famous Cherniavsky Trio, whose appearance here a year ago proved such a rare treat for music lovers of the city.

"The ensemble playing showed a high artistry developed through individual skill brought into



Leo, Jan and Mischel Cherniavsky

a complete sympathy with the interpretation of the others. Each artist played with such intense delight that the audience immediately responded to the exquisite rendition of all shades of expression, feeling almost the ardor of the musicians themselves."—*The Casper (Wyoming) Herald*, Jan. 29, 1926.

"TRIO OF BROTHERS MAKES HIT"

In Denver

"The three brothers played with sympathy and generous variety of light and shade. They have brought their work to a high pitch of excellence."—*Denver Rocky Mountain News*, Jan. 26, 1926.

"DELIGHTS"

At Allegheny College

"It is doubtful if there ever was such an appreciative audience as was present last night at Allegheny College. The Trio was given repeated rounds of applause and was forced to give eight encores, probably a concert precedent for this region. If the favorable impression which the Trio caused here last night is made on all its audiences, the musicians are certain to be given some wonderful ovations in this country. Meadville certainly greeted them enthusiastically and their concert here will probably be classed as the greatest musical event of the year in this city."—*Meadville (Pa.) Tribune Republican*, Dec. 5, 1925.

"THE SEA LEAVES ITS IMPRESS"

"The brothers are noted for their long-distance concert tours and they have cruised, so to say, all over the globe while taking in such stops as the Fiji Islands, New Zealand, China, or again Odessa, and their life of travel on the sea seems to have left an impress upon their ensemble style. Containing warm musical sympathy, their performance has a force, unanimity, breeziness, dash and brilliance which unite in giving the players a certain place all their own in this field."—*New York Sun*, Jan. 6, 1926.

"FLOWING MELODY"

"Flowing melody that pleased a large and enthusiastic audience was the chief element in the program of the brothers Leo, Jan and Mischel Cherniavsky. The performance as a whole was so spirited and imbued with such sympathetic understanding that the audience gave whole-hearted response. The opening number, Schubert's Trio in B flat major, was most admirably done. The concert ended with Arensky's melodious piece in D minor."—*New York Evening Post*, Jan. 6, 1926.

"INTENSE APPEAL"

In Indianapolis

"To review such a program as that given by Leo, Jan and Mischel Cherniavsky is at once an unusual pleasure and a somewhat difficult problem, for one feels the lack of words to describe music of such exquisite loveliness. The absolute quiet that prevailed when any of the three artists appeared on the stage proved better than any critic's words the intense appeal of their playing.

"One reviews such music with a feeling that language is an inadequate means of expressing emotion. To say that it was exquisite, lovely, wonderful, marvelous, is only to repeat a few of the expressions heard in the audience. Such words were fair verdicts, but the faces of those who listened, absorbed, fascinated by the music, told better than could be done by words how fine is the artistry of these brothers. It was an afternoon of sheer delight, and one that will remain long in the memory of those privileged to enjoy it."—*Indianapolis Star*, Jan. 15, 1926.

"WARMLY APPLAUSED"

In Montgomery, Alabama

"Complete masters of the instruments with which they produce such beautiful music, the Cherniavsky Trio, in the presentation of a program which seemed as though it must have been selected with the aid of some one who has studied and knows the preferences of Montgomery's music-lovers—won the unanimous and delighted approbation of a large audience. The genuine and thoroughly aroused enthusiasm of those in the audience found expression in a practically unprecedented number of encores to all of which the artists responded with promptness, grace and a smiling acquiescence that plainly indicated their appreciation of an assemblage so attentive and responsive. Through their program they and the Montgomery Concert Course scored another triumph. . . . Deeply impressed the audience launched an applause that did not cease until the three distinguished artists returned to play Schubert's 'Moment Musical.'"—*Montgomery (Ala.) Advertiser*, Dec. 15, 1925.

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Rae Bernstein, artist-pupil of Glenn Dillard Gunn, who played under Frederick Stock with the Chicago Symphony



RAE BERNSTEIN.

Orchestra last year, is assisting Rosa Raisa and Giacomo Rimini in their song recitals this season. Chicago and Detroit commented on her playing as follows:

"Her Chopin playing was notable," said the Chicago Daily News, and "she played with good tone and clean technic," was the Chicago Evening Post's comment. "Miss Bernstein was heard in a well-trained and long Chopin group," wrote Edward Moore, of the Chicago Tribune, while the Detroit News was of the opinion that "Rae Bernstein, a lady of seeming extreme youth, was assisting artist at the piano and made an excellent impression." "Fine pianist," said the

Detroit Free Press, and the Chicago Herald and Examiner found she "exhibited tone, technic, decision, temperament, and sound tradition."

NEW YORK CONCERTS

(Continued from page 26)

casions, both in opera and concert, and at this time one can only confirm the fine impression already established.

Mr. Meader began his program with the Recitative, *Confid Ye My People*, from Handel, beautifully sung. Then followed four groups, all in German, in each of which his diction added to the delight of his offerings. These included four numbers by Franz-Marie, *Gute Nacht*, *Maedchen mit dem roten Muendchen*, and *Genesung*; two by Schubert—*Der Lindenbaum* and *Der Musensohn*; two Schumann—*Geisternah* and *Auftraege*; four by Brahms—*Wie bist Du Meine Koenigin*, *Minnelied*, *Dein blaues Auge*, *Ruhe Suessliebchen*; two by Strauss—*Freundliche Vision* and *Ich trage meine Minne*; and three miscellaneous ones—*Sonnenland* (Marx), *Im Kahn* (Erich Wolff) and *Hoffnung* (Mattiesen). Needless to add there were encores aplenty. Celius Dougherty was an efficient accompanist.

Munz Has Brilliant Success with People's Symphony in Boston

Mieczyslaw Munz, pianist, was the assisting artist at the fourteenth concert of the People's Symphony Orchestra, February 7, at the Hollis Street Theater. Mr. Munz chose the exacting concerto in A major of Liszt as a vehicle for the display of his remarkable gifts as technician, musician, artist. The soloist surmounted all difficulties with consummate ease, playing with such fluency and thorough mastery of his instrument as to make the listener forget all about technic per se. In the songful portions of the work, Mr. Munz played with poetic feeling that was not at all theatrical, but thoroughly moving and convincing, while in those passages which called for brilliance he played with dazzling speed, never impairing structural beauty. Indeed, Mr. Munz' treatment of displayful music brings to mind the observation of the Greek philosopher to the effect that an arrow in flight is always in repose. Mr. Mason gave the soloist a musically accompaniment which contributed materially to the success of the occasion. The pianist was recalled many times.

For purely orchestral numbers, Stuart Mason conducted his orchestra with his usual skill and artistic restraint in Mendelssohn's stirring overture, *Ruy Blas*; Chadwick's Second Symphony—agreeable music, masterfully written—and, for dramatic closing number, the popular Hungarian march from Berlioz's *Damnation of Faust*.

Marjorie Moody Scores on Tour with Sousa

Marjorie Moody, soprano, has been enjoying notable success this season as soloist with Sousa's Band. Opening in New England last fall with two concerts at Symphony Hall, Boston, they proceeded to the middle states and thence to Texas. December was devoted to the South and January to California and the Northwestern states. The month of February finds the band and Miss Moody in Florida, whence they will probably go to Cuba.

The glowing tributes of music critics the country over testify to the extraordinary success which Miss Moody has won on this tour. Thus, the exacting Herman Devries wrote in the Chicago American on October 26 last: "Marjorie Moody, whose name has appeared more than once in this column as the subject for warm and sincere praise, again makes it necessary for me to trot out my superlatives for a most finished and exquisitely vocalized performance of the *Mignon Polonaise*. Her coloratura is remarkably



MARJORIE MOODY.

fluent and polished, the trill is lovely, the high E flat impeccable and the style a reflection of the best traditions of the French School. I could not wish to hear the *Polonaise* sung with greater musical sincerity, with more satisfying authority, nor with less affectation and claptrap. Miss Moody is a charming young artist."

Quite as noteworthy was the opinion of the Salem Evening News, as follows: "Marjorie Moody, whose reputation as a soloist is well-known to Salem music-lovers as she is a Swampscott girl and has often sung in this city, was welcomed with enthusiasm. In her solo number, *I am Titania*, from *Mignon*, and the three encores the audience demanded, it was easy to see why Sousa refuses to have any other soprano soloist for his tours. Miss Moody has a soprano voice of wide range and marked beauty of tone and her singing comes with such ease and grace it is indeed a delight to hear her."

Further testimony as to Miss Moody's success is presented in the following paragraph from the Washington Herald: "Miss Moody has, in addition to the gift of good coloratura, a voice of lovely quality, even scale, great range, and with the registers so perfectly blended that they are well concealed. Her phrasing and enunciation are good and she sings without effort or affectation. For encore she sang with charming tone and style *Comin' Thro' the Rye*. The band plays a skilled orchestra-like accompaniment."

Rosenthal's Classes at Gunn School, Chicago

Moriz Rosenthal's engagement at the Gunn School of Music, Chicago, will begin April 19, with the first of three Historical Piano Recitals at the Princess Theater. The second and third programs of the series will be given in the same auditorium on April 25 and May 2. During the fortnight which he will spend in Chicago, Mr. Rosenthal will hold ten technic and interpretation classes at the Gunn School. Students will demonstrate his technical principles in the following mechanical departments of the art: Legato and the Basis of Piano Technic; the Uses of Scale and Chord Forms; Double Intervals and Octaves; How to Acquire Facility and Accuracy; Pedals and Their Use in Classic and Modern Literature; Characteristic Difficulties in Bach, Beethoven, Chopin, Liszt, Brahms, Schumann and the Moderns.

Students are advised to prepare Bach—any work from The Well Tempered Clavichord, the Chromatic fantasy and fugue, any Partita or Suite; Beethoven—sonatas op. 2, No. 3, op. 7, 26, 27, 53, 57, 81, 101, 110, 111; Chopin—preludes, etudes, scherzos, ballades, sonatas; Schumann—Papillons, fantasy pieces, Carnaval, Symphonic etudes, sonatas; Brahms—Handel or Paganini Variations; Liszt—Concert or Transcendental Etudes, any selection from Years of Pilgrimage, the B Minor Sonata, the larger fantasies, transcriptions and rhapsodies, the concertos.

The classes will meet five times a week and will be of two or more hours duration. Mr. Rosenthal will illustrate copiously, but the students, likewise, will have every opportunity to play for his criticism.

A Gift for Louis Salter

Louis Salter, for thirty years at Carnegie Hall, most of the time as superintendent, was presented last Sunday with a purse of \$1,500 and a watch suitably engraved. The committee consisted of George Engles, Arthur Judson, Herman Schaad, Ernest Urchs and Walter Damrosch; and a response to their call came from the entire musical profession. Mr. Salter, accepting the gift, thanked all "the countless friends who have contributed so generously to my happiness." Mr. Salter is now in the office of the Philharmonic Society.

CLEVELAND

"Here is a young pianist of genuinely remarkable gifts. Facility she possesses in rich measure. But that must be taken for granted. Nevertheless even in these days Miss Gorin's technique is noteworthy. To it she adds the more precious and rarer attributes of eloquence, of power, of vitality. There is a thrill in her playing. It strikes fire."—*Cleveland Plain Dealer*.

"A performer easily to be counted among the best who have graced our concert halls this season. Miss Gorin possesses a style of much breadth and masterful sonority. That she has an enormously facile technique goes almost without saying, but her youth, the grace, the charm of her work make a combination rarely discovered and difficult to define."—*Cleveland Topics*.

CHICAGO

"Katharine Gorin has the true spirit of music. She plays with enthusiasm and understanding. There was a warmly felt and grippingly presented musical thought in all she did."—*Chicago Daily Journal*.

"She has technical equipment and appreciation for the music—clear musical thought and interpretative force—imaginative feeling and brilliance in her playing."—*Chicago Evening Post*.

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"Miss Gorin proved herself a genuinely musical player. She played lyrically with a fine sense of the piano's capacity for song, with an unerring instinct for the melodic line, with rhythm that was firm yet elastic, with finesse in shading, and with an unaffected and irresistible grace. Miss Gorin is a pianist of fluent delicacy and wistful charm."—*Pitts Sanborn in the N. Y. Telegram*.

"The Haydn variations were fluently played. The Brahms number well executed with ample vigor. In Chopin she fared very well with a tone of very agreeable singing quality, marked technical ability and polish, delicacy in shading."—*F. D. Perkins in the N. Y. Herald Tribune*.

"Miss Gorin's tone was singing. She displayed finesse and sensibility in interpreting. She knows how to phrase and uses the pedal with taste."—*Olin Downes in the N. Y. Times*.

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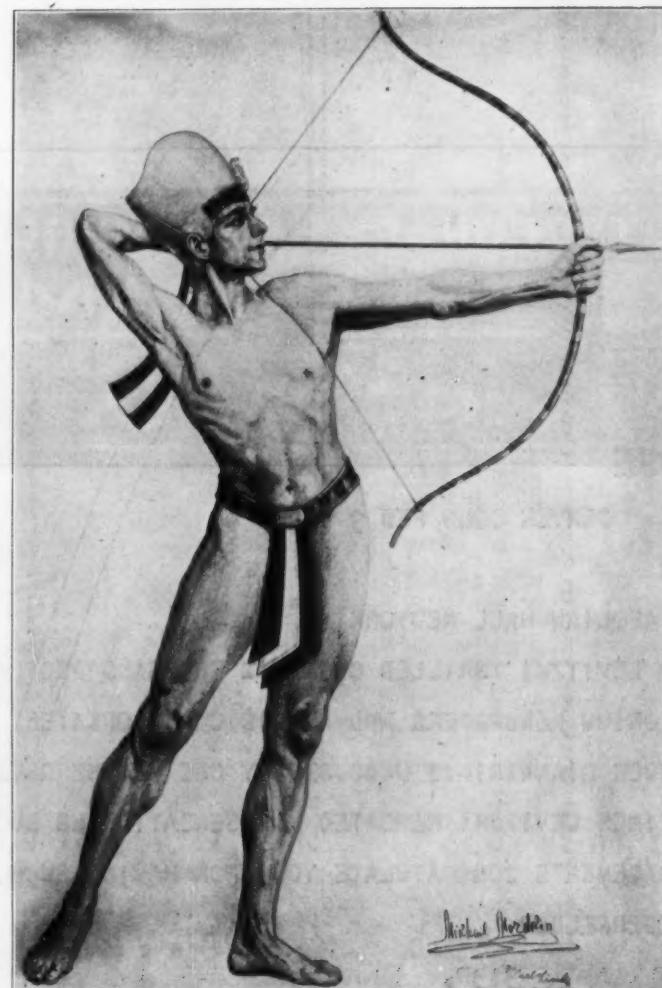
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METROPOLITAN OPERA

DIE VERKAUFT BRAUT, FEBRUARY 8

The "best comic opera on Broadway," *Die Verkaufte Braut*, was repeated at the Metropolitan on February 8 with the same cast as was heard at its opening a week earlier. Thanks to the fine interpretation of the splendid cast and the charm of its music, it again scored a really great and popular success. Michael Bohnen and George Meader carried out their amusing comedy to the delight of the audience. Laulenthal and Maria Mueller were pleasing and musical lovers. Louise Hunter and Max Bloch again impersonated splendidly the circus performers, and the scheming parents were capably presented by Schlegel, Telva, Schuetzendorf and Wells. The ballet and orchestra were excellent. A good opera, it ought to keep the boards!

JEWELS OF THE MADONNA, FEBRUARY 10

The last performance of the present season of Mme. Jeritza as the principal attraction of one of the principal novelties, *The Jewels of the Madonna*, was heard on February 10. A proof that this opera is popular with the public is the fact that the standees were out in full force. The cast was the same as at the opening performance, also including Martinelli and Danise.

THE BARBER OF SEVILLE, FEBRUARY 11

For the last appearance at the Metropolitan Opera House this season of Mme. Galli-Curci, Rossini's sparkling comedy was selected. The Metropolitan performance of this work is always a good one, but on February 11 it was even better than usual. The famous prima donna was in best voice—and what compelling beauty that organ has!—and at the height of her vocal powers. This opera is one which particularly suits her, for her gifts of light comedy are by no means small. The public was as enthusiastic over its favorite as ever. The evening was one long series of ovations for her, especially after the interpolated number in the lesson scene, the so-called Toreador variations, when she sat down at the harpsichord and accompanied herself in Home, Sweet Home. Mario Chamlee gave once more his suave, charming Almaviva, which fits the picture so well, and his beautiful voice never sounded to better advantage. Giuseppe de Luca was the same comical barber as ever, and Adamo Didur even more comic as Don Basilio, who was given on the play bill the extraordinary designation of "A Village Organist." The small parts were all in capital hands, and Papi conducted. At the close there was call after call for Galli-Curci, who came out innumerable times bowing and smiling to her admirers. She could have no doubt but that she left the Metropolitan as firmly established in the hearts of her New York public as ever.

AIDA, FEBRUARY 12 (MATINEE)

Verdi's ever faithful *Aida* drew a holiday audience to the Metropolitan on the afternoon of February 12. The performance was an unusually good one, with Serafin spurring the singers on through his spirited reading of the beautiful old score. There was a new *Aida* in Maria Mueller, who acquitted herself with distinction. She was in excellent voice and presented a sympathetic figure throughout the performance. Marion Telva was a stately and rich voiced Amneris, and Lauri-Volpe, as Radames, came in for his share of the audience's favor, giving a creditable performance, both vocally and histrionically. William Gustafson reappeared as the King; Danise gave his vivid portrayal of a familiar role of his Amonasro, while the Ramfis was entrusted to Mardones.

LOHENGREN, FEBRUARY 12

On February 12, *Lohengrin* was given before a capacity audience. The cast was a notable one, with several of the artists singing their parts for the first time. Nanny Larsen-Todsen was a new Elsa, and after overcoming a slight nervous uncertainty in the earlier part of the opera, sang very well, and histrionically, too, was most satisfactory. Karin Branzell was also new as Ortrud, but gave a beau-

tiful performance, her rich and velvety voice being heard to great advantage in this role. Friedrich Schorr made his first appearance of the season, lending his fine voice to the music of Telramund, while Michael Bohnen sang King Henry for the first time this season and made of a somewhat minor role an outstanding feature of the performance. Lawrence Tibbett did well with the King's Herald and Curt Taucher made his season's farewell, again being a satisfactory *Lohengrin*. Bodanzky conducted a bit sluggishly.

TOSCA, FEBRUARY 13 (MATINEE)

Maria Jeritza made her next to last performance of the season on Saturday afternoon, February 13, in *Tosca*, which is still considered one of her best roles. The always interesting singer-actress was apparently in fine form for she sang exceptionally well and acted with all her old fire and verve. She was recalled numerous times. Her associates were Edward Johnson, the hero of the occasion, who sang with fine effect and gave such a creditable performance that one wondered why this was only the second time he had sung the role at the Metropolitan, and Scotti, who was again the villainous representative of the police and kept his wig on this time.

LA JUIVE, FEBRUARY 13

Halevy's *La Juive* was repeated at the Saturday evening performance, with Martinelli in his old part of Eleazar, in which he scored a personal success, both vocally, for he was superb, and histrionically. His magnificent handling of the role only served to bring to mind once more the fact that when Martinelli undertakes any role he is certain to put the very best he has into it, and the result is a fine performance. Florence Easton was a new Rachel, Rosa Ponelle having sung the earlier performances. Mme. Easton did herself full credit, singing with a tonal beauty and clarity that found full appreciation. Mme. Easton, also, is one of the company's most dependable artists. Queena Mario re-appeared as the Princess, giving freshness of voice and charm of manner to the part, while Leon Rothier was striking as the Cardinal. James Wolfe did well with his minor part of the Major-Domo. Max Altglass was new as Leopold. Hasselmans conducted.

SUNDAY CONCERT, FEBRUARY 14

Seven soloists—one a guest, namely, Yolanda Mero, pianist—with the Metropolitan orchestra, collaborated under Giuseppe Bamboschek in the well attended Sunday Night opera concert of February 14. Thalia Sabaniva was much liked in the soprano aria from *Le Coq d'Or*; Laura Robertson sang Micaela's air effectively; Marion Telva's splendid voice was featured in *Mon Coeur* (*Samson and Delila*); and baritone Vajda pleased everyone with an aria from *La Juive*. Doubtless Friedrich Schorr was elated over the applause he received after the *Abendstern* aria (Tannhäuser), as he had a right to be. As to Mme. Mero, the tremendous brilliancy of Liszt's Hungarian Fantasie, and of the rhapsodie which concluded her second group, these elements were present in her interpretation, making pianistic sparks fly. The orchestra shone as usual in the overture to *Fra Diavolo*, Tchaikovsky's *Nutcracker* suite, the final Strauss waltz, and likewise in the Hungarian Fantasie, which is not so easy to play.

Talley a Verdi Club Soloist

Marian Talley, Kansas City soprano, who made her debut with the Metropolitan Opera House forces February 17, was soloist at one of the musicales, as well as at an evening operatic concert of the Verdi Society, Florence Foster Jenkins, president, during her first winter in New York, and when she was a pupil of Salvatore Ayitabile. The Verdi Society has sponsored many young artists in their first New York appearances.

Elsa Alsen for Los Angeles Opera

Elsa Alsen, dramatic soprano, has just been engaged to sing with the Los Angeles Grand Opera Company next October, under the direction of Richard Hageman. Mme. Alsen will probably appear in one of her famous Wagnerian



BESSIE LEONARD EDMUNDS,

contralto, of Philadelphia, who returns to the concert field after an absence of two years following a serious illness. It has not been a period of idleness, however, for Mrs. Edmunds has continued her choir work, having long held one of the leading choir positions in Philadelphia; she has also been studying for the past two seasons with Edgar M. Cooke of the De Reszke-Seagle School for Singers. Mrs. Edmunds was one of the soloists at the recent installation of the magnificent new organ in the Bethlehem Presbyterian Church and will be soloist on February 20 at the Bellevue-Stratford for the Daughters of the American Revolution.

roles. During June Mme. Alsen will be the principal artist at the forthcoming Saengerfest in Philadelphia.

Hartmann Quartet Has Unique Distinction

Though only in its first season, the Arthur Hartmann Quartet already claims the unique distinction of having had three of the best known composer-conductors of the day—Dohnanyi, Goossens and Casella—appear with it in the performance of their own compositions. The quartet's next program will be given on Monday evening, March 8, at Town Hall, when Alfredo Casella will play with Mr. Hartmann and Lajos Shuk, cellist, the *Siciliana e Burlesca* by Casella, with the composer at the piano. The other numbers on the program are the *Gliere* quartet and the third quartet by Schumann. The members of the organization are: Arthur Hartmann, first violin; Bernard Ocko, second violin; Mitja Stillman, viola, and Lajos Shuk, cello.

The Claussens Entertain for Their Daughters

Captain and Mrs. Theodore Claussen gave a tea dansant at the Villa Venice on Lincoln's Birthday for their two charming daughters, Sonya and Boyer, who are in this country visiting their parents. With such a charming hostess and genial host as Julia Claussen and her husband, the party could not have been anything other than a success.

MARIE LOUISE WAGNER

In Lieder Program Recital at Steinway Hall, February 2

DELIGHTS PRESS and AUDIENCE

Miss Wagner's performance was convincing in its dramatic moods and colorful in its wide range of lights and shadows. The qualities of her temperament and the very magnitude and dimensions of her vocal material enabled her to sing Schubert's "Die Allmacht," and Brahms' "Von Ewiger Liebe" with the necessary sweep of power, the plenitude of emotional strength and the depth of color and human passion. The program showed every evidence of careful preparation.—N. Y. Sun.

Miss Wagner displayed beautiful tonal qualities in her lyric numbers. For each emotion she chose a different color, giving her voice a new timbre. Thus she expressed the warmth of young love in "Widmung," a feeling of exaltation in "Die Allmacht," maternal tenderness in "Wiegelnlied" and dramatic fire in "Von Ewiger Liebe."

That she could paint on a larger canvas was discovered in her singing of "Die Allmacht"; she felt the greatness of the subject and poured out her tone to match the words. Her broad legato passages were the ones on which she could best build her superstructure.

If anything it is a voice that would sound even better in a larger hall where it had opportunity to expand and travel. Miss Wagner had the advantage of Coenraad V. Bos's assistance at the piano.—N. Y. Times.

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—Paul Morris, *New York Evening World*, February 10, 1926.

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Grena Bennett, *N. Y. American*, Feb. 10, 1926.

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—*New York Sun*, February 10, 1926.

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"As before, Mr. Whittington's playing had the merits of technical skill and expressive ability; vigor tempered with judgment, fortés that rarely gave an effect of hardness, and effective shading. He produced laudably rippling runs and a songful sustained tone."

F. D. Perkins in *New York Herald Tribune*, February 10, 1926.

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THE MUSICAL COURIER EXTRA
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Devoted to the Interests of the Piano Trade

NEW YORK FEBRUARY 18, 1926 No. 2393

The music library of the late Victor Herbert, which was not disposed of with the balance of his estate, has been sold recently to S. L. Rothafel, and will form a valuable part of the musical equipment of the new Roxy Theater.

At the first performance of Handel's opera, Rodelinde, at the Aachen State Theater the applause was tremendous and numerous spectators were so enthusiastic that they shouted for the personal appearance of the composer. Next—World Times, please copy!

The most recent country to assert its musical independence—to join, so to speak, the concert of the nations—is Turkey. According to reports received from there the government is about to found a State Conservatory of Music to further the cause of national music.

In the issue of the MUSICAL COURIER of December 31, a Prague news item told of the affixing of a tablet to the house in which Beethoven "lived from 1775 until 1812"—an historical error due to the misreading of figures and the inadvertent omission of a line. The facts are that Beethoven, who of course never lived continuously in Prague, sojourned there for short periods in 1796 and in 1811, the first time in an inn, "Zum Bade," near the Wolkenstein-Trostburg Palace (in which inn Beethoven and, later on, Liszt gave their first Prague concerts); the second time in the Palace itself, which is to bear the tablet. The funds for the tablet (with Czech text it is to be noted), have already been appropriated by the city, and a Czech architect has been appointed to execute it.

The United States Air Mail Service is in the process of introducing many betterments that will work greatly to the advantage of the business interests of the country, saving time and money for them. And when the improvements are all in shape, how fine it would be if the service would turn its attention to the concert business. Imagine the opportunities if artists could jump around the country as air parcel post! A recital in New York Monday evening, one in Chicago on Tuesday, in Salt Lake City on Wednesday, in Los Angeles on Thursday, in Denver on Friday, in New Orleans on Saturday, in Atlanta on Sunday, and back in New York on Monday—or are some of the jumps too long? All around the

country in a week, with a fee every night and not a cent for hotel expenses! How ideal! It sounds crazy, but a lot of us will live to see something very similar taking place.

Novelists of course are entitled to take liberties. Glancing through Franz Werfel's book of Verdi, we notice this: "Out of bed at midnight, and three or four hours' walk to Roncole in time for early Mass." The reference is to young Verdi when he was living at Busseto. It would have been worth Herr Werfel's time to visit Busseto. If it took little Giuseppe three or four hours to walk from Busseto to Roncole, he must have been doing it in circles. Even with our rheumatic old limbs, we will undertake to do it any time in considerably less than an hour. Sprightly young Joe Green would have made it easily in half an hour, especially if he crossed the fields.

A decision of the Thüringen state diet to curtail the annual subsidy of the National Theater in Weimar by 150,000 marks (\$35,000) has aroused so great a protest from influential inhabitants of Weimar and indeed from all parts of Germany that a reversal of the order may be secured. The Weimar Theater is so intimately connected with some of the greatest events of German musical and dramatic history—one needs only to mention the names of Goethe and Liszt in this connection—that the deterioration of the institution would be regarded as a blot on the present generation. But in what other country would the fate of a provincial theater, no matter how important, worry the citizens in the least?

Vienna seems at last to have got her fill of Dirk Foch, whose valuable connections helped him to get the important position there of the late Ferdinand Löwe. Mr. Foch, we see from the Vienna papers, carried his grievances into public when he received his "six months' notice." At the same time the resourceful gentleman managed to fill the house with his friends at a concert given on the evening of the day on which his public protest appeared in the press, and thus succeeded in getting a huge "ovation" made to order from the first full house which ever attended his Viennese concerts. In spite of such deft "stage management," Mr. Foch is said to be "wobbling" and his days in Vienna limited.

Alfred Hill, the only native Australian composer who has risen to fame, is to pay his first visit to this country very soon. He is conductor of the Royal Apollo group of Sydney, vice-president of the N. S. W. Musical Association and of the Australian branch of the British Musical Society. His works are practically unknown here, though Henry Verbrugghen, conductor of the Minneapolis Symphony Orchestra, who knew him when in Australia, has played two Maori dances by him. Mr. Hill has written several works in large form, a symphony and operas—grand and light—several cantatas, considerable chamber music, works in smaller forms, and a number of textbooks. He is head of harmony and composition at the State Conservatorium at Sydney.

The Theatre de la Monnaie at Brussels recently produced Schubert's romantic opera, *Fierabras*. This appears to have been the first production anywhere of the work as a whole. Though Schubert wrote about a dozen various scores for the stage, only two have ever been produced, previous to this, namely, an operetta and a fairy play. The book of this particular work is by Kupelweizer—very, very bad, the critics seemed to think, ascribing principally to this the fact that the opera has never been given. It is said the music is tuneful and melodious, as is Schubert's wont, but that he shows little sense of the stage. The performance on the whole was excellent. The ballet, introduced into the opera and danced to music from other Schubert works, was the particular bright spot of the evening.

The latest musical atrocity at Vienna is a play entitled God's Own Musician. The title refers to the central figure, Anton Bruckner, who is in the play depicted in the overly sentimental manner calculated to attract the naive public. Richard Wagner's name, along with many other composers of similar importance, is abused for the glorification of Bruckner, and an important episode of the last act is a scene in which Bruckner is overwhelmed by the report that Wagner has accepted the dedication of one of his symphonies. The scene of this act is Vienna and the date 1884—which is exactly one year after Wagner's death! The significant feature of this comical anachronism, however, is the fact that the author of the ridiculous play is a man named Ernst Decsey, an important Viennese critic and author of many musical books of a biographical nature.

Music Reading

One of the most valuable things the National Federation of Music Clubs is doing is the promotion of reading about music in the federated clubs. There are a lot of these clubs, some of them very small, many of them located far away from the great cities where culture is (supposed to be) found. True, the culture of the large cities consists chiefly in concert attendance, the spending of money on music. It is greatly to be doubted if the people in the large cities read any more about music than the people in the little towns, provided, of course, the people in the little towns know what to read and are able to get the books without much expense.

Libraries are not always well stocked with books on music, and people do not always know what books to read. The Federation is listing the books, is even having books written especially for its purposes, and is urging small-town libraries to have them on hand. It is to be hoped that this work proves successful and that libraries and clubs will have these books and others on music—for the Federation list is far from complete, and is of a rather too slight technical nature.

A noted conductor said to the writer the other day a thing that seemed highly significant. He has a chorus which does important work, and he was asked how he managed to keep his singers coming regularly to the frequent rehearsals. His answer was this: "As long as people feel they are learning something practical they will keep coming."

That is absolutely true. The American is so constituted. He wants to use what he learns. The abstract has little interest for him. He would rather read a baby book with definite rules about something than the wanderings of a philosopher or historian. Get hold of the average man who plays golf and he will not read a history of golf or any sort of golf fiction with nearly as much pleasure and enthusiasm as he will some man's directions as to how to get rid of that slice or how to put distance into a drive.

Practical and reasonable, if not exactly admirable! Learning, and respect for learning, in the abstract have little place in American thought, and anyone who has taught music will know that most adult pupils study because they want to make a practical use of their music. Generally before they have half completed their educations they want to teach or sing in church choirs where they are paid, or use the music socially or in some way that is an advantage to them. Those who make music merely a hobby are few indeed!

Why? Well, first of all because we are built that way. Second, because there are so many openings for pin-money earnings. Thirdly, because it is easy to shine culturally in a country where there is small culture. If the European uses his music for pleasure only, it is because none of these conditions obtain abroad. It gives him no cultural advantage, there are no openings for pin-money earnings, and people will not study or allow their children to study with any but real diplomaed professionals.

But our American method is good—excellent. Professionalism, either complete or semi, is valuable because it demands some real knowledge. The person who does the least for music in America is the mere listener (this, in spite of the much talked of propaganda for the listener). His only utility is that he pays the bills. But in very rare cases does he know anything about music or have any personal judgment about musical matters. And he it is who accepts everything "from abroad" with wild and silly enthusiasm quite irrespective of merit. "Music Appreciation" books, lessons, lectures and classes are of infinitely small value. One piano or violin lesson, or lesson on any instrument, for the voice, for sight reading, for harmony, counterpoint, composition, for any practical line, is worth all this "listening" put together.

The libraries and the music clubs ought to strive to get people to be practical. Not to know "about" music, but to know music. What does history amount to? Very little—in music. How many professional musicians know anything about it? Not one in a thousand. But they know "music." And they could be depended upon to guide public taste, if they only got a chance, which they do not because they are not sufficiently numerous. Their numbers could be augmented and increased by practical study and reading in the clubs.

MME. SAMAROFF ANSWERED

In the February 5 issue of the New York Evening Post, Olga Samaroff, the great pianist, now turned critic, makes mention of an editorial paragraph which appeared in the MUSICAL COURIER on February 4. With Mme. Samaroff's permission we will print her remarks in full, taking them phrase by phrase and adding our reflections. Mme. Samaroff writes:

"In a recent editorial the MUSICAL COURIER, a weekly publication devoted to musical affairs, has some very unkind things to say about critics in general and Mr. Henderson and Mr. Olin Downes in particular. It is scarcely necessary for me to leap to the defense of these distinguished writers, but some of the statements made in the MUSICAL COURIER's editorial invite comment in a column which is supposed to be devoted to a frank and fearless discussion of musical affairs in general, as well as the reviewing of specific performances.

"The MUSICAL COURIER expresses with a goodly amount of contempt the opinion that a music critic is only a musical reporter and should keep his place."

Not contemp. The MUSICAL COURIER had no idea of suggesting that the reporter stood on a lower scale in the newspaper world than the critics (with exceptions, of course). Opinions are fearsome things. Reporters avoid them; critics live by them. Even the word "to criticise" has come to be synonymous with "to condemn." Did Schumann report accurately when he wrote: "Wagner ist kein guter Musiker!" Wagner is not a good musician? Did Tchaikowsky report accurately when he wrote of Brahms that his work possessed everything except beauty?

"Obviously musical reporting is the only form of criticism which is practicable in the pages of a publication which derives its greatest revenue from the large advertising with individual artists and organizations who would very probably withdraw their business if they encountered adverse criticism in the columns of the advertising publication."

Probably. And the MUSICAL COURIER is the one defense those musicians—and others who do not advertise—have against the public statements of ignorant writers who use the English language to glorify themselves at the expense of honest and earnest musicians. If we had criticism of the sort Mme. Samaroff is able to write, the public would become more interested, and would not have the idea that nothing is good in music. But how many critics have the artistic standing of Mme. Samaroff? How many of them have ever had public careers as musicians? Many and many of them either say harsh things of struggling artists in order to show their own wisdom, or are prejudiced or ignorant so that their opinions are worth nothing. Who was it, in the days when MacDowell was being either neglected or badly treated, who came to his defense without ever thinking of advertising? The MUSICAL COURIER. Who was it that said its little word in defense of Wagner and his operas when prominent New York critics were taking their cue from Hanslick? The MUSICAL COURIER. Who was it that came out in defense of the beginnings of jazz when most of the critics were against it? The MUSICAL COURIER. What medium is it today that makes its whole end and aim constructive, never destructive? The MUSICAL COURIER. What paper is it that is giving the Beethoven Association as much space as it wants, and careful editorial analysis of its enormous value because of its high aims and idealism? The MUSICAL COURIER.

"But it seems questionable, to say the least, whether musical reporting is the only function demanded of a critic employed on an important daily paper. I believe, on the contrary, that his knowledge and experience should be placed at the disposal of a general reading public in the shape of throwing what light he can on things connected with the music he reviews."

So do we, most heartily. But what is "light"? Is it light to expose every defect which the critic thinks he discovers? We say "thinks he discovers" advisedly, for if those defects were real the critics would agree on them, and the MUSICAL COURIER has for many years been printing from time to time glaring discrepancies in the reports of the critics in parallel columns in a way that has proved absolutely and conclusively that in many cases these statements were mere opinions—of experts?—It is difficult to believe.

"The second point in the MUSICAL COURIER editorial was an attack upon two articles written recently by Mr. Henderson and Mr. Olin Downes on singing and conducting from memory respectively. The MUSICAL COURIER, to put it briefly, would have us believe these gentlemen did not know what they were writing about. I did not happen to read Mr. Henderson's article on singing, but his long record can speak for itself. I did read Mr. Downes' article on conducting from memory. Now it may be that the

editorial staff of the MUSICAL COURIER contains a writer who knows much more about conducting than I do"

That is a hard one. It draws our fangs. Of course we cannot say to an eminent artist like Mme. Samaroff that we know more than she does. She makes the matter personal. . . . However, we may remark that we have on our staff one man who was assistant conductor at the Munich Opera; we have another who played for about fifteen years in leading symphony and opera orchestras both here and abroad; we have another who has played in small orchestras, symphony orchestras, has conducted his own orchestra, has composed two grand operas, both performed, one conducted by himself, and is the author of several scientific works on music, one of which was commended by so great a musician (not critic) as Deems Taylor; we have another who was a pupil of Liszt; we have another who was a concert pianist before he took up editorial work.

Of course we cannot compare our humble selves with Mme. Samaroff, who continues her remarks by saying that she "has played with most of the leading orchestras of Europe and America," but we, at least, have seen the ins and outs of music-life from almost every conceivable angle, from fiddling in dance orchestras to conducting grand opera, with all of the various intermediate stages between, and when it comes to a knowledge of music and musicians we hand the palm to none. And when it comes to comparing ourselves with the average newspaper critic, we merely ask: how many of them have written presentable orchestra scores? how many of them have conducted operas or orchestras? how many of them have played in symphony, opera or oratorio? how many of them have appeared on the concert stage? in other words, how many of them are practical musicians?

"I should say," continues Mme. Samaroff, "that the MUSICAL COURIER statements about Mr. Downes' article are untrue and unjust. Mr. Downes' article contained personal opinions which were musically and psychologically perfectly sound, and the subject and its treatment were eminently calculated to interest a public in the life of which orchestras play such a large part."

Mr. Downes' psychology, his "mental telepathy," his "magnetic eye," his "loss of direct contact with the executants" when the conductor glances at his score, are the things we orchestra players on the MUSICAL COURIER editorial staff found most inexact—but that must be left to another article for extended comment.

"I have always felt that individual artists who wished to condemn musical criticism as an institution should refrain from advertising with the praise it bestows upon them, and the writing of this comment is largely inspired by the feeling that an advertising publication whose pages are filled with reproductions of press notices would be wiser in the interests of their advertisers not to attack an institution around which so much of its business centers, and certainly not to attack an individual which, in my opinion, was both uncalled for and unjust."

The MUSICAL COURIER thanks Mme. Samaroff for her kindly and friendly advice, but permits itself to point out to her that she, herself, in this very article, speaks of a "frank and fearless discussion of musical affairs," in a passage already quoted above. In its stand against the destructive methods of some of the critics the constructive policy of the MUSICAL COURIER has always, since its establishment in 1880, been fearlessly and frankly opposed. While the MUSICAL COURIER has done all in its power to advance the interests of music in this country, some of these critics have done everything in their power to oppose that advance. There is probably not a single successful artist before the public today whose progress has not been retarded to whatever extent the adverse criticism of some of the critics have been able to influence public judgment, and in many cases artists and composers have succeeded in spite of these critics. Will Mme. Samaroff deny this? Some of the critics will themselves up as adjudicators who would seem to say to the artist or composer "you shall not earn your living in music." By what divine right? Suppose such methods were applied to practical manufacturers

Mme. Samaroff is a great artist—has she invariably found all of the critics an aid to the progress of her career?

The critics indeed! Was there ever anything so silly as the long and bitter controversy between the adherents of Wagner and the adherents of Brahms, to name but one of many cases? The public had nothing to do with it. The wise and all-knowing public would have received both composers, as they have since been received, on equal terms—but the critics!

The MUSICAL COURIER is not opposed to all critics. What it is opposed to is the destructive methods of

some of them, their carping pettiness, their forgetfulness of the fact that the public reads every word of adverse criticism with avidity, because it savors of the piquant and borders on the scandalous, but overlooks such judicious praise as these critics give. Some of the critics forget that a single word of criticism undoes a whole column of praise. It is no recommendation to say that an artist is very good—but! The "but" is fatal.

It might be said that the policy of the MUSICAL COURIER is: "Give every artist a chance; let the public decide!" This is certainly not the policy of all of the critics.

A REPLY TO MR. DOWNES

In its issue of February 4, the MUSICAL COURIER made some remarks about the writings of certain critics mentioning in particular recent articles by Olin Downes and W. J. Henderson. The matter would not have been worthy of further mention had it not been for the fact that a distinguished musician came to the defense of those critics in such a way that some detailed explanation of our attitude seemed incumbent upon us.

The article by Mr. Downes was in The New York Times of January 31. It was entitled Old Scores and Memorized Readings—Toscanini's Example Also a Warning. Most of the article is mere statement of obvious, visible fact, the kind of musical reporting that is very good and very informative.

But there are passages that give a false impression. For instance, Mr. Downes writes: "These conductors knew the works, at least of the established repertory, very intimately. They could probably have conducted them, and given the cues, in their sleep."

What cues? Such orchestra players as play in the great American symphony orchestras need no cues. In fact, they generally resent cue-giving as a reflection on their ability, and assume, rightly or wrongly, that the cue-giver is merely showing off for the benefit of the public.

Further on Mr. Downes writes: "There are good reasons for the conductor who can do so without overtaxing his brain to memorize every note and expression mark in a score—reasons more substantial than those of custom and usage that drive pianists, often against their will, to similar procedure. These reasons have their root in the fact that the conductor of an orchestra is playing not upon instruments but upon men. His control of the men, hence of the results he secures from the instruments, rests in the last analysis upon his personal force and ability to communicate his wishes instantaneously to the players. How is this accomplished? It is accomplished in ways more subtle and more related to mental telepathy than the public realizes. Sometimes the physical act which is needed from the orchestra is secured by a clear and forceful gesture. The gesture, however, is the visible token rather than the actual accomplishment. The power of the magnetic and commanding conductor is communicated to the musicians by means principally of the eye. There is probably no medium of communication between man and man so quick and so subtle as this one. Every conductor knows that his real wishes are conveyed, so far as the actual process of telepathy can be analyzed, by this route, and that no rehearsal, however painstaking and minute, can give the performance the vital, creative spark, if the kindling glance is not received by the players."

From the standpoint of the orchestra player, this "mental telepathy" and "kindling glance" seems merely laughable. In fact, when this phase from Mr. Downes' article came under the eye of certain orchestra players they simply chuckled with glee and characterized it as "good newspaper stuff," which, of course, it is.

In the next paragraph Mr. Downes writes: "Suppose that the conductor does not know his score thoroughly, or that, for any reason, he feels forced to look down and refresh his memory by frequent perusal of the printed page? For the space of time taken to do this he has lost direct contact with the executants. For a fraction of an interval the current has been broken off."

If the conductor has the music in front of him and wishes to keep his place in it he must turn the pages, and to do this he must look down, unless he can memorize the page-turnings. If he has the music in front of him and does not turn the pages, then he is conducting from memory. If, then, his memory fails him, he would have a scramble through pages to find his place in the score.

What Mr. Downes implies is that, if a conductor has to look at his score, the performance of his orchestra suffers. That is not a fact. The opposite, indeed, is often the case. Unless the orchestra men have supreme confidence in their conductor they are made nervous by a fear that he

will forget or lose himself. Orchestra men know that it makes not the slightest difference one way or the other whether a good conductor conducts with his score or without it, and except in rare cases they always feel that conducting from memory is a stunt—show-off for the public. Of course, the great master conductors do not think of such things as stunts and show-off. They are far too great for that. Yet, often enough, their success depends upon some such accident of beat or memory. Yet even that statement must be taken with a grain of salt, for Toscanini is no less great when he conducts in opera, out of sight, than when he conducts his orchestra in full view of the public.

But the beat of a symphony conductor does help the public. It helps the public to grasp rhythmic and dynamics quickly, just as cues help the public to grasp varieties of tone color. Also the manner of the beat is the thing that guides the orchestra players. Not that any great amount of motion is necessary. Hans Richter rarely moved his arm above the elbow, but his beat was suave in suave passages, hard and angular where vigor was wanted.

Playing the music with the body rarely gets results. Surely there was never a greater musician than Beethoven, yet he never had a proper beat, and his expression of every phase of his music in action never led to good results, even when aided by his "kindling glance," and all of his biographers agree that his eyes were his most remarkable feature. In pianissimo passages he used to crouch down behind his music stand, gradually rising with the crescendo, and almost springing into the air at the climax. But his beat was so difficult to interpret that his men could not always follow, and with Beethoven's growing deafness they used to lose their places. With a skilled routine conductor they could never have lost their places.

The things that make great conductors are, first of all, of course, musicianship—inspiration, then ability to communicate every phase of interpretation to the men through hand motions without ever losing the exact beat and thereby confusing those who are silently counting their bars; then gigantic will, determination and perseverance. Determination is the great thing. When the orchestra men feel that the conductor will persist in his reading until he gets it, they bow to his will and strive to carry it out to their utmost. Even then the conductor must, during actual performance, indicate his desires, even though the men may know them by heart. When the conductor, for instance, throws out his right hand with a violent motion towards the drums and cymbals at each crash that is not a cue, which the players do not need, but a vigorous command to the players to make that crash fortissimo, *con tutta forza*, the players may have that in mind and may intend to do it, but they may, perhaps, do it with still greater vigor if they get the signal, especially if they respect the conductor and his interpretations.

Orchestra players, like high spirited horses, try to impose their wills on new conductors. They must be controlled. It is a battle of wills, and no small battle, either, and it is won, not by mental telepathy or kindling glance but by plain dogged persistence. When the horse finds that it cannot throw its rider it becomes his willing slave and devoted friend, and so it is with orchestra players. Mental telepathy has no more to do with it than it had to do with Roosevelt's "big stick," which commanded the respect of the entire world simply because the entire world knew it could not batter down his will and determination, and perhaps, as a contributing element, there was a fear of what Roosevelt might do if driven too far.

In his final paragraph, Mr. Downes, from his wide experience as an orchestra conductor, gives advice to young conductors who would follow in his distinguished footsteps. "The best way," says he, "for a young conductor, at least, and young instrumentalists as well, is to have a score on the desk, ready for instant consultation if need be, and then feel free to act as if the score were not there at all." Though someone, it is supposed, would have to turn the pages (as already noted above) if the score is to be ready for instant consultation. Mr. Downes has written so much that is fine, it is a pity he did not exercise more restraint in the matter of putting before his public anything so misleading—harmless, indeed, but inexact. In justice to ourselves it must be added that we did not in the first instance think Mr. Downes' article important, i. e., harmful, enough for special comment. One of our correspondents suggested that the writings of critics be perpetuated by being printed in book form, and we merely remarked that such material as Mr. Downes' article had certainly far better not be preserved. It was only because Mme. Samaroff in *The Post* took issue with us that we felt called upon to explain. This

reply to Mme. Samaroff and Mr. Downes has been prepared by two routine orchestra men in consultation.

P. S.—Does Mme. Samaroff agree with Mr. Downes that the best way for the young instrumentalist is to have the score on the desk ready for instant consultation if need be? What in the world does Mr. Downes mean by this, anyway?

MR. HENDERSON'S BAD TASTE

Some weeks ago a *MUSICAL COURIER* reader wrote in, suggesting that the critics print their commentaries in book form so that they could be preserved and made permanent. We remarked that little enough came from the critics that would be worth preserving, and mentioned the names of two critics in connection with recent articles from their pens. There the matter would presumably have dropped had not a great artist, Mme. Samaroff, writing in *The Post*, taken it up in such a way that some reply seemed unavoidable. The only possible reply appears to be an outline of our reasons for our opinions. Those reasons with regard to Mr. Downes' article have already been printed. It remains to speak of Mr. Henderson's, which appeared in a musical journal and was entitled *What I Think of Living Singers*.

In reviewing that issue of the magazine we wrote: "It begins its career with a smasher by W. J. Henderson. Mr. Henderson tells the world what he thinks of living singers. He seems to think that most of them have little right to live, as singers, at least, all of them being more or less bad. It is a grouch article—a stretch in very bad taste of the truth-telling privilege of age—if it is truth-telling, and few people will agree with Mr. Henderson that it is. To say the things he does, Mr. Henderson must have an extraordinarily exalted opinion of his own critical omnipotence. Friends of the editor—and we are really that—will regret that he begins the first issue of his new magazine with material of this sort, more suited to the sensational 'yellow' press."

The sub-caption of this article reads: "Male Singers Put in Their Places." Now to put a man in his place generally means to set back some impudent who forces himself out of his rank. It usually applies to servants and menials.

Is such a caption in good taste when it is applied to some of the world's greatest vocal artists?

Mr. Henderson then goes on to list some of the concert stars and says: "Mr. Blank is the supreme artist of them all." That is Mr. Henderson's opinion and he has a perfect right to it. If he expressed it privately no harm would be done, but for the dean of American music critics to put such odious comparisons in print is indefensible.

Mr. Henderson follows this by mentioning the names, virtues and faults of a number of the leading male artists of the Metropolitan Opera Company.

We need not quote the pleasant things Mr. Henderson says about these singers. We all very well know their merits. But hardly a one of the lot escapes Mr. Henderson's vitriolic pen. A— is "not poetical, a very matter-of-fact tenor indeed." B— "sings chiefly with power and determination." C— "seemingly employs all his technical resources for the purpose of making his tones as hard as steel . . . he, too, is not poetical." D— is "by no means a faultless singer." E—'s voice "is not as good as it was a few seasons ago" and he "must be put in the list of those to whom vitalizing imagination is denied." F— "lacks the natural voice that any one of these other tenors has." G—'s voice "is not a rich one." H— "is a specimen of that class of singers who swallow more tone than they emit." I—'s "vivacity partly hides the slenderness of his voice and the limited range of his vocal art." J— "has a fairly good voice." K—'s "voice never was extraordinary and today is not what it was ten years ago." L— "cannot produce a steady tone and his intonation is often open to question." M— "has a mercilessly hard metallic tone, a brutal attack and a generally barbaric style." N— "projects nothing but profundity of tone." O— is "a mediocre singer." (Ye gods! The public that listens with delight to these singers must be crazy! The Metropolitan should close its doors!)

In Europe such criticism as this is actionable. The law says that a critic may say what he likes of a single performance but must not make sweeping general remarks that might interfere with an artist earning his living. There is a law of good taste in America which says the same thing. Mr. Henderson would have done well to observe that unwritten law. According to his statement, if we correctly interpret it, those singers in the Metropolitan who have good voices are not good artists,

and those singers who are good artists are not good singers or have not good voices.

"Mendelssohn," says Schumann's biographer, "at first only saw in Schumann the man of letters and the art-critic. Like most productive musicians, he had a dislike for such men as a class. . . . From this point of view must be regarded the expressions which he makes use of now and then in letters concerning Schumann as an author. If they sound somewhat disparaging, we must remember that it is not the personal Mendelssohn speaking against the personal Schumann, but rather the creative artist speaking against the critic, always in natural opposition to him."

The same applies to artists as well as to creative musicians—they dislike critics as a class—the critic is always in natural opposition to them. Of course! Did you ever watch children playing in the sand on the ocean strand? A group of them tries to build sand houses, forts, structures of one sort or another, while one persistently, and for no reason but just plain meanness and contrariness, kicks their houses over, throws stones at them, destroys them, makes every effort futile. That child is just like the critic who will write the sort of article now in question, and the child has as much excuse as has the man—which is none at all.

This same great Schumann was a real lover of music and what we in America would call a "booster." If he sometimes boosted the wrong party, what harm did it do? His general attitude as an art critic was thoroughly constructive, never destructive. The attitude of Mr. Henderson in this particular article is thoroughly destructive. He widens the cleft between critic and artist. He adds to that very same feeling of suspicion and instinctive dislike that Mendelssohn had (for a while) for Schumann—that every artist has for the critic as a class. As one artist was heard to remark of Mr. Henderson's comment: "If we believed it we would never sing again!" Another said: "The worst of it is, we have no way of answering back. Even if the columns of the musical papers are open to us, we would not dare to speak our minds because the critic has the advantage of us. With his daily column at his disposal he could always have the last word. If we dared protest we would never hear the end of it, and the critics would all hang together. They would do their best to ruin us."

The fact is, however, that the critics never succeeded in ruining anybody or anything. They can, indeed, accelerate or retard the progress of an artist or a composer, but they can neither make a poor one nor kill a good one. The public will always decide for itself in the end and always decides rightly. But . . . the critics can, and do, make artists, even the greatest of them, unhappy. Why? For what purpose and with what effect? Do they really imagine that it improves the artist's work? If so, they little know the sensitive nature of the artist, where one is a fighter like Wagner, many more are like Beethoven, or Richard Strauss, who said himself that his life was "made bitter" by the critics.

However, let us not be too sweeping. There are good criticisms and bad criticisms. The majority of critics, it must be said, mean well, and if they occasionally show bad taste, as Mr. Henderson has done in this article, they more frequently tell the truth about artist's merits, and, often, when they say unjust things, they do not realize the harm they do simply because they do not realize how the public will exaggerate, repeat and perpetuate every adverse remark while forgetting every word of praise. That seems to be human nature. The yellow press gets its great circulation because the world loves scandal, crime stories, battle, murder and sudden death.

But Mr. Henderson has not the excuse of not knowing. Not only does he know the effect his words would have from any pen, but he must know that, coming from the pen of a man so eminent, their effect must be as injurious as any word from any critic can be. Fortunately the great music-loving public will never either see them or hear of them, and, if it did, would put them down to "good journalism." If only Mr. Henderson could hear the remarks that are being made about his "good journalism!"

LESCHEZIKY MONUMENT

A copy of the letter which was mailed by the Leschetizky Monument Committee—of which I. J. Paderewski is president, Fannie Bloomfield Zeisler, secretary, and Ossip Gabrilowitsch, treasurer—to each pupil of the late Prof. Leschetizky whose name and address was known to the committee, is published in this issue in order to reach other pupils whose names and addresses were not known. Those who have not received the letter should communicate with Fannie Bloomfield Zeisler.

TUNING-IN WITH EUROPE

The dictum of Rossini, which Francis Toye takes as a sort of keynote for his *Well-Tempered Musician*, that there are only two kinds of music—good and bad—is all right as far as it goes. But it regards only the element of accomplishment, not that of aim. Richard Strauss once explained to me his idea of a great (creative) artist. Said he: "An artist is he who accomplishes what he sets out to do. Debussy is a supreme artist in his own restricted sphere, but only there. Schumann was a great artist when he wrote a song or a piano piece; he ceased to be one when he attempted the large symphonic forms." The inference, of course, is that the more imposing the task accomplished the greater the artist. If this view is open to argument in a quantitative sense, it certainly is valid in a qualitative one. Even though Johann Strauss was as great in his field as Johannes Brahms in his, there was still a difference in their aims. Granted that each accomplished his aim, Brahms must be ranked higher because his aim was above that of a mere waltz king. Instead of speaking only of "good" music and "bad," I prefer the paradoxical subdivision into good and bad "good" music and good an bad "bad" music ("bad" being used here in the sense of "light").

* * *

Which reminds me of the story of a couple trying to decide what theater to go to. "Do you," said the husband, "want to see a decent play or an indecent play?" And the wife, after hesitating, said, "Let's go to a decent indecent one!"

* * *

The ancient custom of "waits" singing carols outside English houses at Christmastide is still carried on, and pennies are held in readiness by the wary housekeeper. It was noticed in one part of London this year that instead of three or more boys singing in questionable harmony, often one boy only would pipe up in a wheezy unison. Asked the reason for this solo work, one of them said it was found that people would spend the same amount to get rid of one boy soprano as a whole choir.

* * *

Jaap Kool, a Dutch composer of some reputation in Germany, has written a Concerto grosso for jazz band. Disturbances on the earth's surface in St. Thomas' churchyard at Leipsic, near the grave of one John Sebastian Bach, may be traced directly to the performance of this work.

* * *

And speaking of jazz, since no opinions on it have been published in this column for some time, let us quote the pamphlet of Lola Raphael, "artist-impresario," of London. He calls it, among other things, "wrapped up dirt of the devil's own dual mind, this oodle-boo of the quadroon and the octroon . . . this howling and growling contagion that befits the habits of apes and baboons of a wild zoo, this foundling from the buckwheat bushes of diaphoretic Yankee depravity."

* * *

Time was when actresses and songstresses, tired of the glitter, retired to the seclusion of a convent. Today an ex-nun from a Dominican convent in Natal is appearing in the London Revue.

* * *

A well-known German critic has been adjudged liable to 500 marks damages for asking, in a criticism of d'Albert's recently produced operetta, whether d'Albert intended permanently to forsake the heights (das Hochland) for the depths (das Tiefland). Never having been a lucrative or happy profession, music criticism now seems to be fraught with danger as well. If German "justice" obtained in other countries, some critics would need an endowment fund to be able to carry on.

* * *

From time to time more letters of Verdi are discovered, and more and more the magnificent force of his character becomes revealed. Here is a passage from one written during the last years of his life:

"It is a great advantage for an artist (meaning a creative artist) who exposes himself to the public, to have the press against him. Thus the artist remains independent. He is no longer obliged to waste his time in thanking one after another, and to bend himself according to outside advice; he writes freely, following the dictates of his heart and his spirit, and, if he has the stuff in him, luck will be on his side."

Farewells of great artists, touching in themselves, if genuine, can be made more touching still by that touch of sentimentality which makes all the world akin. Thus Pachmann in Manchester played, "very slowly in the key of D flat" the national anthem, making it sound "like a prayer." Melba, still more

MUSICAL COURIER

subtle, sang Tosti's Good-Bye. It is mere hearsay, however, that the audience, moved by the speech of the Queen of Song, who said she had had "a wonderful reign," went home singing:

"She aint goin' to reign no mo', no mo' . . ."
Aint goin' to reign no mo'."

C. S.

THE WORLD ORDER OF MUSICA

W. Otto Miessner, of Milwaukee, has organized what he calls The World Order of Musica. The object of this organization is to take advantage of the group inclinations of boys to win their interest in music. It is to be used in connection with Mr. Miessner's earlier invention, The Melody Way. He is carrying into music the very same plan that has made a success of the Boy Scouts and other similar organizations. His plan embodies a whole complex system of degrees, grips, pass-words, symbols, badges, and all the other things that boys delight in. The degrees are Rhythmica, Melodia and Harmonia. Rhythmica is based on the time element, and its symbol is the drum. Melodia deals with the melodic element in music; its symbol is the flute. Harmonia deals with the harmony of music; its symbol is the harp.

Mr. Miessner has printed a little booklet containing the entire insignia and ritual of the order. It is based upon the plans of all secret orders and is full from end to end of just the sort of things that are sure to appeal to our boys and girls—perhaps particularly the boys—and the boys have always been the problem of the music teacher, and anything that aids in solving their problem will prove of direct and inestimable benefit to music in America. Undoubtedly this is an important step in advance in music teaching. The terrible oppression that it has always seemed to all boys to be taken away from their playmates during playtime, forced by cruel parents to take music lessons and to practice, will be automatically brought to an end. Instead of doing drudgingly or not at all what they have been forced or urged to do by parents and teachers, the boys who are brought under the influence of the Miessner system will do it willingly and with pleasure. In fact, it is pretty sure that most of them would feel that they were being very much slighted if they were not permitted to have a badge, a degree, pass-word, grip and so on.

It will be a fine thing for our music when the Order of Musica becomes as universal as our Boy Scouts.

THAT \$400,000 DEFICIT

It was published recently in these columns that the deficit of the Chicago Civic Opera Company this season, according to official figures given by the company by its president, Samuel Insull, was \$400,000. No more was said by the president, except that guarantors would be assessed 80 per cent. of their guarantee.

Since Mr. Insull made that announcement many letters have been received from guarantors at the Chicago office of the MUSICAL COURIER asking if it were not arbitrary for a man of the high standing of Mr. Insull to make such an announcement without telling exactly where and how the money was lost. In their letters guarantors asked if it were not customary, when losses or profits were derived from an enterprise, to issue a statement showing the two sides of the ledger—the credit and the debit—and that business men would not accept to pay a debt unless they knew exactly how that debt was contracted or at least how the money was spent. Those guarantors who have written our Chicago office contend that they are footing the bills with their eyes closed. They should like to see some figures so that they might know how the huge deficit was incurred. One of the guarantors stated that it was extraordinary that the deficit should always be the same—\$400,000. Why not \$399,284.35? "Last year the deficit was also \$400,000," he stated, "and nothing more was said—only the request that we send our check. I surely will not pay any money this year unless a statement is sent me. Money talks; likewise, figures. I am a musician and I want to help the Chicago Civic Opera, but the musicians' way of doing business has been called unbusinesslike by men such as Mr. Insull, and I want to go on record as showing that musicians are business men. We know the value of money and I am not going to pay my \$80 again this year as I did last without asking a few questions."

Here the musician asked us a few questions that we could not answer, but we said that, in our opinion, Mr. Insull's name was sufficient guarantee, that he should not ask foolish questions and be content with whatever items of news regarding the matter Mr. Insull might issue. We pointed out how successful Mr. Insull has been with all the enterprises with which he is connected; how thankful Chicago should be to have such a brilliant business man at the head

NEWS FLASHES

Rome Welcomes Godowsky with Enthusiasm

(Special Cable to the MUSICAL COURIER)

Rome.—Leopold Godowsky, appearing here as soloist of the Augusteo Concerts, scored a success which may fairly be described as phenomenal. He was called on for no less than six encores. P. S.

Leonora Cortez Pleases Detroit

(Special Cable to the MUSICAL COURIER)

Detroit.—Leonora Cortez, young pianist, making her first appearance with the Detroit Symphony Orchestra, won a distinct success. At the end of the first movement of the concerto she was obliged to acknowledge the applause three times, and at the close was recalled six times. J. M. S.

Leonora Corona Succeeds at La Scala

(Special Cable to the MUSICAL COURIER)

Milan.—Leonora Corona sang Brunnhilde in Siegfried, at La Scala in Milan, February 9, and won an outstanding success. Critics were unanimous in praise of the rare quality of her powerful voice, and the excellence of her interpretation of the part. The audience was enthusiastic throughout, and at the close there was a regular ovation with six curtain calls. She repeated her success in the second performance, on February 14, and was immediately engaged for the balance of the present La Scala season. A. B.

of the Chicago Civic Opera, and that it would be a mistake to labor under a wrong impression—an impression which the musician said was created by Mr. Insull himself, by not giving guarantors information which he surely would give directors in the various other corporations which Mr. Insull so well heads. Mr. Insull evidently believes the guarantors are satisfied—and there the matter rests.

COURTESY

VIENNA.—When Umberto Giordano, composer of *La Cena delle Beffe*, *Fedora* and *Andrea Chénier*, came here with Mme. Giordano to witness the Viennese premiere of the last named opera, he encountered a disagreeable surprise. The premiere had been postponed, owing to illness of Alfred Piccaver, American tenor, who was scheduled for the title part. The management of the Staatsoper knew what was an open secret and frequently announced in the press that Piccaver would not sing, but nevertheless billed the premiere for January 23, in the faint and unfounded hope of securing Tino Pattiera from Dresden to replace Piccaver, and did not even notify Giordano of the probability of the postponement. Giordano, who arrived two days prior to the date set for the production, left the city slighted.

FUGUES PLUS

Somebody had asked Frank Sullivan, columnist of the New York World, to play on a certain new instrument (which, however, will remain unnamed here). Mr. Sullivan consented in the following words: "All right, let's try the thirty-fourth Bach Fugue. . . . Don't you love that movement? . . . I think Bach was really at his supremest in the thirty-fourth fugue. . . . O Heavens, I don't know, I guess he wrote thousands of them. . . . They had to poison him to get him to stop. . . . The whole place was cluttered up with fugues." There are not a few of us who feel the same way as Mr. Sullivan about those fugues.

MACLENNAN TO TEACH

It will be good news to many students who are interested in opera to learn that so experienced an operatic artist as Francis MacLennan is now prepared to receive pupils. With a long and successful record in opera in London, Berlin and America, no one could be better fitted than Mr. MacLennan to give careful and expert guidance to ambitious students. Mr. MacLennan tells us that he is also prepared to give advice as to ways and means towards an operatic career. In view of his own success and the success of his wife, who is Florence Easton, such advice should be no less valuable than the tuition.

SPIERING'S LIBRARY FOR DETROIT

The Public Library of Detroit is indeed fortunate in its recent purchase of the late Theodore Spiering's valuable library, which will be placed on its shelves as the Theodore Spiering Collection.

BOSTON

KOUSSEVITZKY WARMLY WELCOMED TO BOSTON AFTER
FORTNIGHT HOLIDAY

BOSTON.—If there was any doubt in Mr. Koussevitzky's mind as to the high esteem in which he is held by the music-loving public of Boston, such misgivings must have disappeared entirely when he appeared on the platform of Symphony Hall to conduct the concerts of Friday afternoon and Saturday evening, January 29 and 30, after his midwinter vacation. The applause was vigorous and sustained, which must have been very gratifying to the popular Russian leader.

Appropriately enough, Mr. Koussevitzky had arranged a program drawn entirely from Slavic sources. Of outstanding importance was the third concerto of Serge Prokofieff, with the composer himself playing the piano part. The piece proved a welcome novelty. Lacking the ultra modernity of his violin concerto, which Mr. Burgin played last season, and the savage cacophony of the Scythian suite, also heard at the Symphony concerts a year ago, this piano concerto is relatively simple and yet, in its way, equally original. Hearing this wholly individual music, it was easy to believe that one was in the presence of the authentic, creative imagination, with an unerring sense of design and marked thematic originality. The work abounds in sensuous beauty, particularly in the middle portion, and exhilarating rhythmic effects. There is no deliberate attempt to startle, no futile striving for effect. Mr. Prokofieff played the piano part more as a musicianly factor in the ensemble than as a virtuoso, making no show of his brilliant technic that is plainly at his disposal, but interested solely in making his part an integral portion of the composition, with the self-effacement of the true artist. He was recalled many times.

The concert opened with a stirring performance of Mousorgsky's highly imaginative orchestral fantasy, *A Night on Bald Mountain*, and was brought to a close with Scriabin's third symphony, *The Divine Poem*. Perhaps we should be reluctant to admit that the agonies and ecstasies, the bombasts and innumerable climaxes of Scriabin leave us cold. Be that as it may, as a loyal disciple of this composer Mr. Koussevitzky had clearly spared no pains in pre-

paring the work for the performance, and it was brilliantly played.

On the preceding Monday evening, Jesus Sanroma was the soloist at the second concert of this series in Symphony Hall, appearing with the orchestra in the exacting second piano concerto of Rachmaninoff. Mr. Sanroma played with that technical mastery and musicianly insight that have already given him high rank among the young pianists of the day, and was rewarded with enthusiastic applause. The purely orchestral numbers of the program had already been heard earlier in the season at the regular concerts, namely a sonata of Galliard in G major, effectively arranged for small orchestra by Maximilian Steinberg, and Richard Strauss' Alpine symphony, which Mr. Koussevitzky conducted with his subtle appreciation of the musical virtues of that extraordinary composition.

A pair of young people's concerts were given the next day and Wednesday, both conducted by Michael Press, who had made such a favorable impression as guest conductor a few weeks ago. Mr. Press' program included the introduction to Act 3 of *Lohengrin*, the slow movement of Beethoven's fifth symphony, Bizet's *L'Arlesienne* Suite, the third movement of Rimsky-Korsakoff's *Scheherazade*, Liadoff's *The Music Box*, and Rossini's overture to *William Tell*.

DAHLQUIST PLEASES IN SONG RECITAL

H. Pembroke Dahlquist, baritone from the studio of Vincent V. Hubbard, gave a recital January 19, in Jordan Hall. Skillfully and sympathetically assisted by Frances Weeks, accompanists, Mr. Dahlquist was heard in one of those interesting and well-varied programs that have come to be associated with Hubbard-trained singers. Opening with old Italian airs from Buonocini, Caccini, Casavola and Scarlatti, which the baritone sang with a beautiful legato and a fine sense of style, he proceeded to a group of German lieder by Mozart, Schumann, Brahms and Wolf, to which was added Schubert's ever-lovely *Du bist die Ruh* as an encore. In these and in a French group that followed, Mr. Dahlquist offered ample evidence that he is an artist of unusual promise, an impression that was further confirmed by his moving rendition of the air *Ton doux regard*, from Delibes' *Lakmé*, and his commendable treatment of songs in English by Martin, Novello, Quilter and Deems Taylor.

Gifted with a resonant, well-placed voice of range and power, Mr. Dahlquist sings with musical intelligence and excellent diction in all languages. Of equal if not greater importance is his ability to grasp and impart the emotional value of a song—in other words, to hold and sway his listeners. A very large audience gave the singer abundant encouragement to keep right on swaying them.

ASHLEY PETTIS AT JORDAN HALL

Ashley Pettis, pianist, gave a recital, January 30, in Jordan Hall. Mr. Pettis' playing is characterized by praiseworthy command of technic and tone, keen sense of rhythm, fine reward for structural beauty and interpretative ability—particularly in music of tenderness and sentiment. His program comprised MacDowell's *Eroica* sonata, a rhapsody and waltz by Brahms, pieces from Schumann and Chopin and American compositions of Elkus, Jones, Eichheim and Hanson. The audience was very appreciative.

INTERESTING PROGRAM BY CLYDE BURROWS

A program refreshingly unchallenged was presented at Jordan Hall, January 20, by Clyde Burrows, baritone, with the competent assistance of Emil J. Polak at the piano. His list consisted of old airs—two of them virtually unknown—from Sarti, Bach and Purcell; unfamiliar lieder of Sinding, Schubert, Dvorak and Brahms; a group of three Ukrainian songs, and numbers in English by Thomson, Storace, Grunn, Shaw and Arnold.

Mr. Burrows made a highly favorable impression. His voice is of agreeable quality, he knows how to color tones and, occasional lapses from true pitch aside, sings with the instinct of a musician. But it is more as an interpreter of noteworthy ability that Mr. Burrows will be remembered here. He is well endowed with requisite imagination to sense the mood of a song and has also the dramatizing power to communicate its emotional message to an audience. Mr. Burrows was vigorously applauded throughout the evening.

JOSLYN SINGS AT N. E. CONSERVATORY

Complimentary to teachers and students of the New England Conservatory of Music and their friends a song recital was given in Jordan Hall on February 5 by Frederic Joslyn, baritone, having as pianoforte accompanist Charles Touchette and as assisting artists Minot A. Beale, of the faculty, violin, and Valmond Cyr, organ.

Especially notable on Mr. Joslyn's program were the suite of Songs of an American Peddler by Templeton Strong, dedicated to "the rare Americans who encourage the efforts of American composers" and said not previously to have been performed in Boston or, indeed, in America. The Templeton Strong numbers were titled *The Violet*, *The Brook* and *The Churchyard*. Of local interest were *The Pirate Song*, of George W. Chadwick, and William Arms Fisher's *So Sweet Is She*. The concert ended with Cesar Franck's *Panis Angelicus*, with organ, violin and pianoforte.

MASON CONDUCTS SCHUMANN'S SETTING OF MANFRED

Byron's tragedy of *Manfred*, with music by Schumann, was presented by the People's Symphony Orchestra, Stuart Mason conductor, January 31, at the Hollis Street Theater. Henry Jewett, of the Repertory Theater, read *Manfred's* verses. Agnes Elliot Scott and George S. Stillwell, also of the Repertory Company, read the other speeches. The chorus was that of the New England Conservatory. The song of the spirits in Act I was sung by Pauline Clauss, Florence Owen, Rulon Robison and Charles Bennett. Mr. Bennett, F. Morse Wemple, David Blair McCloskey and Edmund Boucher sang the Incantation in the second act. The glorious revolt and vitality of *Manfred* are generally

reflected in Schumann's music, particularly in the familiar overture, the *Hymn of the Spirits of Ariennes*, and the final requiem chorus sung from behind the scenes. However, the work would be more interesting if material cuts were made in the spoken portions, with only those lines retained for which Schumann provided instrumental accompaniment. Mr. Mason revealed all the dramatic power of the overture—indeed, his reading of the whole work was very eloquent. Mr. Jewett and his assistants of the Repertory Theater read with fine spirit and a manifest appreciation of the emotional values of Byron's text. The choruses were sung with spirit and power. All in all, the conductor and his orchestra, the readers, chorus and soloists quite covered themselves with glory.

The Conservatory chorus also sang, under the able leadership of Wallace Goodrich, choral numbers by Bruch and Horatio Parker. The program was brought to a close with a brilliant and scholarly interpretation of Liszt's *Les Preludes*.

SAN FRANCISCO ENSEMBLE PLAYS

The Chamber Music Society of San Francisco gave a concert January 31, at the Copley-Plaza Hotel. They opened with Mozart's quartet in D flat major, which Mrs. Ford, Farmer, Firestone and Persinger played with that admirable precision, euphony and warmth which distinguished their concert in Boston a few years ago. There followed three Medallions for flute and strings by Brescia, agreeable music skillfully written, providing effective contrast between the Mozart and Dohnanyi's quartet in D flat major which concluded the concert. The flutist of the occasion was Elias Hecht, who gave fresh proof of his technical and musicianly gifts. A keenly appreciative audience gave these excellent musicians a very cordial reception.

LOUIS SIEGEL SCORES AGAIN IN RECITAL

Louis Siegel, violinist, ably assisted by Jessie Miller at the piano, gave a recital, February 4, in Jordan Hall. Mr. Siegel renewed and strengthened the excellent impression that he made here at his first recital last November and proved again that he is in a fair way of becoming one of the most individual violinists of the concert platform. Indeed, from the romantic manner in which he treats the hackneyed classics he might with impunity be called the Koussevitzky of the Violin. Thus, four inventions of Bach with which he opened his program became in his hands not merely technical exercises but expressive and revitalized music. Again, Tartini's familiar sonata of the Devil's Trill emerged as a songful, indeed poignant music. Nor was Mr. Siegel less pleasurable in his interesting interpretations of numbers by Rameau and Schmitt, in the violinist's own effective transcriptions, and in pieces by Exander, Medtner, Korngold and Szymanowski. Mr. Siegel enjoyed a richly-merited success.

J. C.

Valeriano in Successful New York Debut

Gil Valeriano is the name of a young Spanish tenor who was well received by the critics at his New York debut recital at Town Hall on February 1. He already had a large circle of friends and admirers in the metropolis interested in his art through his appearances at the La Forge-Berumen Noontime Musicales at Aeolian Hall and through other successful engagements. Mr. Valeriano is especially effective in Spanish songs, for with them he always arouses his audience to great enthusiasm. According to the Morning World, "He sang these native songs in such exquisite fashion that it made one regret that he didn't devote his entire program to Spanish compositions." However, the New York Times declared that while Mr. Valeriano was particularly effective in the Spanish songs he also showed taste and sympathy with songs of other nations. The critic of the New York Sun spoke especially of his high tones, stating "He could spin a high tone, employing a beautifully graduated diminuendo with consummate ease." Equally fine was the tribute in the Herald-Tribune, the opinion of that daily being that "Mr. Valeriano's singing showed very pleasing features; his tone is smooth, unforcedly produced and of soft and appealing quality." To sum up the success of the debut the New York American comments in part as follows: "He is an unusually gifted young man, possessing a voice of remarkable range, artistically controlled and emitted, together with a sense of style and grace reminiscent of . . . When he reached his Spanish group he revealed some of his most sensational 'effects.' To sing a top note full voice, spin it out to a gossamer of sound and play with it as a coloratura soprano does in a brilliant cadenza is to mention only one of the outstanding details of his remarkable vocal attainments." Mr. Valeriano studies at the La Forge-Berumen Studios, and was accompanied at the piano in faultless fashion at his debut recital by Mr. La Forge.

Reception to Mr. and Mrs. Kelley

Mr. and Mrs. Edgar Stillman Kelley were honored by a reception given them by The New York Matinee Musicale, at the Ambassador Hotel on February 14. A program was given by Harold Morris, assisted by a string quartet, Estelle Liebling, Edward Nell, Jr., Lea Loboshtz, and a small chorus of women's voices under the direction of Charles Kitchell, which gave Kelley's *Israfel*. A large and distinguished company of invited guests greeted Mrs. Kelley and regretted that Mr. Kelley was unable to be present, having been called West on important business.

Myra Hess for Providence

Myra Hess has added another date to her list of many engagements. She will play in Providence, R. I., on March 12, previous to her second appearance in Boston.

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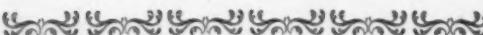
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tone no less than amazing”

Scores Again

at the Metropolitan
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Concert Jan. 31, 1926

NEW YORK AMERICAN

The soloist was that gifted young pianist, Ellen Ballon, who did a graceful thing and a wise one by reviving the Rubinstein concerto in D minor. It is a work especially well suited to Miss Ballon's incisive technic and brilliant style, and she carried off the performance with the dash and flamboyance appropriate in music that makes for display. She was applauded generously and deservedly.

NEW YORK WORLD

She proved a fortunate choice, playing the Rubinstein concerto and a number of Chopin and Liszt works bravely, with fine feeling and thorough musicianship.

NEW YORK TRIBUNE

She exhibited marked technical skill, a light, firm touch and a good tone.

NEW YORK STAATS-ZEITUNG

Ellen Ballon played the Rubinstein D minor concerto with fire and brilliant technic; she was also admirable in a group of shorter pieces.

NEW YORK SUN

The prominent soloist was Ellen Ballon, who played Rubinstein's D minor concerto and a group of piano soli by Chopin, Liadow and Liszt. Her performance was praiseworthy. She played with admirable tone and with a finely sustained legato. The interpretation was conceived on a large scale and executed with sweep and color.

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CHICAGO

JACQUES THIBAUD

CHICAGO—At the Princess Theater, that prince of the violin, Jacques Thibaud, appeared before an audience made up principally of men who play or study the instrument on which Thibaud is one of the best exponents. This Frenchman, who long ago has been called an aristocrat of the violin, played his entire program eloquently, with rare beauty of tone, impeccable technic and that suavity that has popularized his art ever since he came to these shores. His success was as emphatic as deserved.

ANASTASHA RABINOFF

Anastasha Rabinoff, dramatic soprano of the San Carlo Opera Company, who has been in great demand in these surroundings ever since she came to this city, appeared in a song recital at Orchestra Hall, on February 7. There are very few singers whose popularity is sufficient to warrant the hiring of Orchestra Hall with its large seating capacity, but Miss Rabinoff's management wisely had her appear in the home of the Chicago Symphony Orchestra, this probably to show her large voice to best advantage. Beautifully gowned, the young singer looked charming to the eye, and as soon as she appeared on the stage her numerous friends made their presence felt by spontaneous plaudits. Her first

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FEODOR CHALIAPIN, February 23, 1926
assisted by MAX RABINOWITSCH, Pianist
LOUISE HOMER, March 5, 1926
CHICAGO OPERATIC TRIO
IRENE PAVLOSKA
FORREST LAMONT }
VIRGILIO LAZZARI }
FRANK ST. LEGER, Accompanist
March 18, 1926

group included numbers by Haydn, Durante and Pergolesi. Her second offering was the Ritora Vincitor from Verdi's Aida. The third group comprised German lieder and French songs, but it was only at the conclusion of that group, when she sang the aria In Quelle Trine Morbide, from Puccini's Manon Lescaut, that this reviewer reached the hall. Judging Miss Rabinoff solely on this number, one finds that she is the possessor of a voluminous voice, well used, and which should serve the young singer especially well in opera, for though she is quite successful in concert, from reports at hand she is more in her element when singing on the operatic stage. Later in the program she sang numbers in Russian, Yiddish and English. She also sang a song of her own composition, Alone Again, and Disillusion by Bella-Gorsky, her teacher. Miss Rabinoff was tendered many floral tributes, and only the numerous other concerts to be covered made it impossible to hear more of her program.

Leon Benditzky played the accompaniments in his usual artistic fashion and proved a big help to the songstress.

CHALIAPIN IN BENEFIT CONCERT

A wise stroke on the part of the North End Club was the choice of Chaliapin to furnish the program for the concert given to benefit this philanthropic organization, for the great Russian artist drew a well-nigh sold-out house to the auditorium, February 7. In most amiable mood, the famous basso sang, mostly in Russian, various songs selected from his little song book by number, and so greatly pleased were his listeners that they applauded everything he did regardless. Max Rabinowitsch assisted as piano soloist and accompanist. The concert was managed by Kate Crandall Racine.

LEFF POUISHNOFF IN RECITAL

Some remarkable piano playing was set forth by Leff Pouishnoff at the Playhouse, February 7. A most interesting pianist with a message to deliver and the wherewithal with which to deliver it, he gave fine account of himself in the Beethoven F minor sonata, the Glinka-Balakireff The Lark, Etude in C major by Glazounoff, Poulenc's Movement Perpetual in B flat, and Godowsky's Java Suite. His listeners left no doubt as to their enjoyment throughout the program. There were also listed a group of three numbers from Pouishnoff's own pen; also Schumann, Chopin, Pach-Busoni and Dacquin selections. These could not be heard.

A NEW DISEASE HEARD

The art of the disease was revived at Kimball Hall, on February 9, by Clara Bloomfield, who had the unusual advantage of having as accompanist Fannie Bloomfield Zeisler, the recitalist's aunt.

METROPOLITAN CONSERVATORY CONCERT

The faculty concert recently given by the Metropolitan Conservatory proved the quality of its teachers and entertained a capacity audience. Among those who scored particularly were Mrs. Harry Dimond, violin; Sylvia Chaplin, piano; Charlotte Simons, soprano. All others participating aided in delivering a very enjoyable program.

BRAILOWSKY PLAYS FOR WOMEN MUSICIANS

Listening to Alexander Brailowsky play for the Musicians' Club of Women at the Studebaker Theater, on February 8, one marveled at the technical dexterity of this young virtuoso of the piano. He proved popular with the ladies, as, indeed, he well might, for he put his immense technical mastery and musicianship to the service of Chopin, Debussy, Moussorgsky, Scriabin, Liszt, and so on, in such a manner as to arouse enthusiasm and spread delight among the members of his audience. He played a modern program of much interest, including a number of pieces rarely heard, and perhaps heard by some of his audience for the first time. In everything that he did he expanded an indefinable charm, big and vigorous, yet poetic and, especially, replete with musical feeling. His recital was one of the outstanding successes of the season.

BAUER AND CASALS IN JOINT RECITAL

A goodly audience at the Studebaker greatly enjoyed a joint recital by Harold Bauer and Pablo Casals, on February 7. These two excellent artists are such big personalities that they should not play together and, though they were most efficacious in their solo playing, in their ensemble work they left much to be desired, as unwillingly each shone in his own light in the sonatas. To hear Bauer in the Schu-

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mann Fantasiestuecke was one of the real treats of the season. In splendid form, this romantic pianist gave as poetic an interpretation of the number as has ever been heard here. At its conclusion the audience would not be content until the pianist had added a double encore and he could have added many more numbers had his hearers had their way.

CARL CRAVEN ACTIVITIES

The Illinois Central Choral Society, under the direction of Carl Craven, is booked for three concerts: March 2, Hyde Park Y. M. C. A.; 11, Midway Masonic Temple; 18, Y. M. C. A. Hotel.

AMERICAN CONSERVATORY NOTES

The third term of the American Conservatory started February 8 with the largest enrollment in the history of the institution. New classes in theory and musical history were started.

Mme. Delia Valeri, of New York City, will conduct a master class at the Conservatory from June 7 to July 30, 1926. In addition to private lessons she will have two repertory-teachers' classes each week.

Louise Winter, soprano, member of the faculty, has had many concert engagements this season, among these an appearance as soloist with the Philharmonic Orchestra at the first January concert; a week of daily recitals in Lyon and Healy Hall (beginning January 25), under the auspices of Lyon and Healy; also soloist at a musical under the auspices of the Winnetka Club. She will appear on the Artists' Association program, February 16, and at the Kenwood Evangelical Church on February 28.

NEGRO SPIRITUALS SUNG BY PAUL ROBESON

Negro music had an excellent interpreter in Paul Robeson, colored baritone, at Orchestra Hall, February 10. With the assistance of Lawrence Brown at the piano, Mr. Robeson sang a fine program in such manner as to arouse the keen enthusiasm of the listeners.

BUSH CONSERVATORY NOTES

Practise teaching—a very necessary part of the equipment and schooling of the successful teacher and supervisor of music of today—is given special emphasis at the Bush Conservatory, where the students, both undergraduates and degree students, are required to do a great deal of practical work.

Richard Czerwonky, dean of the violin department of Bush Conservatory and conductor of the Bush Conservatory Symphony Orchestra and of the Philharmonic Orchestra, has recently returned from an extended tour. He will appear as soloist with the Philharmonic Orchestra, playing the Mendelssohn concerto, on February 28.

Glenn Drake, tenor, and member of the Bush Conservatory

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faculty, appeared in recital at the Conservatory on February 12.

Students of the Bush Conservatory dormitories had a merry time at the annual Valentine Dance on February 13.

PHILLIPS' STUDENTS SCORE SUCCESS

Magdalyn Siffert and Margaret Brewster, both pupils of William Phillips, of the Bush Conservatory faculty, made a favorable impression when they assisted in a recital of students of Francine Darke, given February 7 in the Little Theater of the Conservatory. Miss Siffert sang Pale Moon of Logan and The Crying of Waters, and Miss Brewster contributed Where Mt. Caravan Rested of Lohr and the familiar Homing of Del Riego. Style and good voice production were characteristic of the work of both young singers, and the audience greeted them with much applause.

FLORENCE AUSTRAL ASTONISHES ORCHESTRA PATRONS

Truly, Florence Austral has one of the greatest and most powerful voices of the day. She fairly astonished the orchestra patrons at the eighteenth symphony program, February 12 and 13, through the gorgeousness and volume of the tones she poured forth in the demanding Oberon aria—Ocean, Thou Mighty Monster. Likewise Elsa's Dream from Lohengrin and Brunnhilde's Immolation from Götterdämmerung revealed Miss Austral one of the greatest dramatic sopranos ever heard. It is needless to add that she scored one of the most brilliant successes of the season.

A new Japanese Suite by Holst, Debussy's La Mer and Wagnerian excerpts from Lohengrin, Siegfried and Götterdämmerung, were the orchestra's contribution to the eighteenth concert of the season.

JEANNETTE COX.

Dickinson Historical Lecture Recital

In spite of the storm, February 9, the audience crowded the chapel of Union Theological Seminary for Clarence Dickinson's second lecture recital in commemoration of the hundred and fiftieth anniversary of the signing of the Declaration of Independence. An interesting outline was given of the prevailing classicism in all the arts. Of music in America at that time, an entertaining account was given, illuminated by some capital anecdotes. The first music in four parts composed in America was played, as was also the crude but impressive music written upon the death of General George Washington. Viola Silva, contralto, sang the recitative and aria from Gluck's Orfeo, a ballad by Arne, and a Haydn song. America was represented by a charming song arranged by Samuel Endicott; He Stole My Tender Heart Away. An andante by Nardini, a melody by Gluck, and a lovely rondo by Mozart for flute and harp, were played by Sarah Possell and Anna Pinto. Dr. Dickinson's own numbers included, besides the American Revolutionary music, a minuet by Rousseau, gavotte (Martini), Allegro (Camidge), sonata (Emmanuel Bach), andante from symphony in B flat (Stamitz), and his own brilliant arrangement of Beethoven's Turkish March for organ duet, Charlotte Mathewson Lockwood assisting.

Inga Julievna Injured

Inga Julievna, the Norwegian lyric coloratura soprano, was entering the Orpheum Theater in Easton, Pa., to go to her dressing room to prepare for a performance of Otello when she slipped and fractured both her ankles. She was billed for the role of Desdemona, and as an understudy was not available the performance was postponed. The theater was crowded to capacity for the opera and hundreds were turned away who were unable to gain admission. Mme. Julievna expects to rejoin the International Opera Company at Easter time, when she will appear in Baltimore as Gilda in Rigoletto. This organization is giving performances for the Duse American Memorial Fund.

Rafaelo Diaz on Tour

Rafaelo Diaz, Metropolitan Opera tenor, left New York recently for Florida, where he is scheduled to make several individual appearances in concerts as well as to join forces later in the month with Frances Alda, soprano. Mr. Diaz will also devote a little time to recreation in the balmy state before he returns in March for his Metropolitan appearances in opera.

PHILADELPHIA

(Continued from page 5)

it, and upon opening it, he drew forth two Scotch Highlanders, one very big, and one very little. They played a saxophone duet. Once during this, the big saxophone squeaked when it should have been playing a very deep note, upon investigation, a white bunny jumped out of it, and scurried away, amid the shrieks of laughter from the children. Returning to serious music, the orchestra played the Mozart Menuetto from the symphony in G minor. Then came two National airs, those of Great Britain and Turkey. The song which had appeared on the programs of the preceding concerts for everyone to learn was the Brahms Lullaby, and from the volume of sound most of the youthful audience had learned it. The closing numbers were two dances—Old French Dance and Lullaby. For these there was an interesting ballet, trained by Florence Cowanova. Among the performers was Sonia, the tiny daughter of the conductor, whose part in the performance was to sit on the dais occupied by her distinguished father. Through some sad mishap, little Sonia tumbled down upon the platform and wept. Her father picked her up and continued his conducting, soothing her with one hand, while conducting with the other. Judging from the children's applause, no concert had been any more enjoyed.

Margaret Sittig, violinist, made her debut as a soloist in Philadelphia on February 5, when she gave a charming recital in the Foyer of the Academy of Music. Miss Sittig has been heard here before as a member of the Sittig Trio. Her program was particularly pleasing and included Chaconne by Vitali; The Grieg Sonata in C minor; Concerto, opus 43 by Burleigh, and four short numbers, of which the Walnut Tree by Schumann-Auer was one of the most beautiful. Miss Sittig has a rich, powerful tone and excellent technic. She plays with assurance and ease, and her interpretations are artistic. Her father, Frederick Sittig, gave her splendid support, as accompanist, and appeared to especially fine advantage in the sonata. The audience evidenced marked approval, and the soloist responded graciously with encores.

At its regular meeting on February 2 in the Bellevue-Stratford, the Matinee Musical Club presented The Philadelphia Chamber String Simfonietta, directed by Fabien Sevitsky. This was the first appearance of this organization, but from the excellence of their work it is devoutly hoped it will not be the last. Their first number was the Vivaldi Concerto Grosso in D minor, which was admirably done. Two members of the organization played soli, accompanied by the Simfonietta—Alexander Thiede, violinist and Benjamin Gusikoff, cellist. Both were well done. Later numbers played with artistry and finish by the Simfonietta were by Grieg, Arensky, Rebikoff and Tschaikowsky. Mr. Sevitsky is to be congratulated upon his attention to details of tone and shading and his evident all around musicianship. The club members appearing to advantage on the program were Elizabeth Pritchard Brey, contralto; Eleanor Moore Shute, contralto; Gregory Tucker, pianist (winner of the Matinee Musical Club scholarship); Tillie Barmach, soprano, and Ruth Montague, contralto, in duets, accompanied by Alexander Smallens; and Lena Blanche Jones, accompanist for Miss Brey and Miss Shute. It was one of the best programs presented by the Matinee Musical Club this season.

Club Composers' Day was celebrated by the Philadelphia Music Club, on February 9, in the Bellevue-Stratford. Three delightful anthems by William T. Timmins were sung by a selected chorus, conducted by the composer. The trio, Lento, by Elizabeth Guest, was played by Fannie Sharfsin, violin; Effie Irene Hubbard, cellist, and the composer at the piano. This is an excellent composition and was well received. Three refreshing songs by Agnes Clune Quinlan were beautifully sung by Mary Brooks Thompson, soprano, accompanied by the composer. Four songs by Frances McCollin showed individually and musical worth. Mary Bray, contralto, gave these a pleasing interpretation. A pleasing quartet in D minor by Samuel L. Lacier was well played by Florence Haenle, first violinist; Helen Rowley, second violinist; Ella J. Rowley, violist, and Effie Irene Hubbard, cellist. Mildred Warner Baily, soprano, sang three songs by Elizabeth I. Sheatz, with the composer at the piano. The closing number was a Ballade for piano and orchestra by Clarence

K. Bawden, with the composer playing the solo part, and Agnes Clune Quinlan playing the second piano part, transcribed from the orchestra score. The program was interesting throughout and showed marked talent on the part of the various composers and performers.

The Rich Quartet provided the program for the Chamber Music Association, on February 14, in the Bellevue-Stratford. The members of the quartet are Thaddeus Rich, first violin; Harry Aleinikoff, second violin; Samuel Lifshey, viola, and Hans Kindler, cello. The program included two quartets—that by Mozart in E flat, and the Grieg G minor quartet. Both were splendidly played, especially the slow movement of the first, and the Romance of the last. The quartet exhibited a fine balance of tone and shading, also conforming to the traditional interpretations. In addition to the quartets, Mr. Rich and Mr. Kindler played two numbers for violin and cello—the Lento from the Ravel sonata, and the Handel Passacaglia, arranged by Halvorsen. Of these, the latter was most enjoyable. These two artists played beautifully, as usual.

Leonora Cortez, young American pianist, was heard in recital at the Academy of Music on February 10. Her program was one to tax the powers of the most experienced, but Miss Cortez proved to be equal to the demands. The Saint-Saëns transcription of the Bach overture to the twenty-eighth cantata opened the program, followed by the Bach-Tausig toccata and fugue in D minor. In these, the soloist manifested a powerful tone and remarkable ability, in the clearness with which the different voices were brought out. A Chopin group, consisting of the difficult F minor Ballade, B flat minor Nocturne, Mazurka op. 30 No. 2 and the Etude, op. 25, No. 6 in thirds (the latter arousing the greatest enthusiasm) was excellently done. Alberto Jonas, Miss Cortez' teacher was present and heard a fine interpretation of two of his compositions. The other numbers were variations on a theme of Paganini by Liszt, Debussy's Claire de Lune and Danse, and the Liszt Rhapsody, No. 15. The young pianist displayed amazing musical and technical skill, with the poise of a much older artist.—M. M. C.

Lusk a Favorite in Austin (III.)

At a recent concert, sponsored by the Daughters of the American Revolution (David Kennison Chapter), and held at the Austin (III.) Presbyterian Church, Milan Lusk, violinist, scored a most emphatic success. Within a fortnight, he was playing a return engagement in Austin, which took place this time at the Austin Masonic Temple on February 8. Lusk again revealed consummate mastery of his instrument, a fine rich tone, and, as an interpreter, a lively imagination. The large and appreciative audience of music lovers proved to be most enthusiastic and demanded extras.

Before leaving, on March 10, for a six months' concert tour of Europe, Milan Lusk is fulfilling a larger number of engagements which will keep him busy practically to the very day of his sailing.

Anent the Flonzaley Quartet Litigation

In regard to the Flonzaley Quartet-Baily litigation, it is announced by counsel that the action brought by Louis Baily as plaintiff against Adolfo Betti, Alfred Ponchon, Iwan d'Archambeau, members of the Flonzaley Quartet, Andre de Coppet, son of its founder, and Loudon Charlton, its manager, has been settled by agreement, and that an order of discontinuance will be entered. Mr. Baily brought the action on the ground that he had been excluded from the organization, in which he had succeeded Ugo Ara of the original quartet as viola player.

Schnitzer Offered Movie Contract

During her recent concert tour in Europe, Germaine Schnitzer was seen and heard at some of her concerts by representatives of the "UFA" Film Company of Berlin. Miss Schnitzer was playing her cycle of six recitals of romantic music in several cities and so impressed were the "UFA" representatives by the pianist's personal appearance on the concert platform that they offered her a contract to appear in motion pictures. Miss Schnitzer probably will accept the offer.

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HELEN MENNIG TO MAKE NEW YORK DEBUT ON FEBRUARY 24

On February 24, Helen Mennig, pianist, will make her New York debut in a recital at Aeolian Hall, under the direction of Haensel & Jones in a program comprising the Bach C minor fantasia, two Schumann numbers, the B minor Liszt sonata, two Finnish compositions never played before in this country, some American works, and the B flat minor scherzo of Chopin.

Helen Mennig, after a promising public appearance at an early age, has continued her career with consistent development. Wherever she has appeared she has been received with acclaim, most gratifying to the youthful artist, who has already won for herself a distinctive place. In her last appearance as soloist with the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, she received unanimous praise from the music critics and public. The Express said: "Helen Mennig played the Liszt E flat major concerto with musicianly understanding, warm and pleasing tone, fine clarity in the many brilliant cadenzas and florid accompaniments of the themes, given out by the various instruments." The Times commented: "Possessing mastery of tone and technic, she is a musician of rare attainments and held the attention of her hearers by her brilliant performance."

The Buffalo News was also most favorable: "Her performance was one of excellence. She played with good tone quality, in a manner clear and accurate, and with an amount of poise which made for general exactness of ensemble. At the close of her successful performance she was rewarded with hearty applause and flowers."

"In her playing of the Liszt concerto," said the Buffalo Courier, "Helen Mennig gave a brilliant performance in which the breadth of the technical endowment and her intellectual grasp of the music gave authority to the work. She was tendered a flattering tribute at the close." L. H. M.



Photo by Beach

HELEN MENNIG.

Individual numbers were sung by each glee club—from Washington University, Prof. Thomas, director; University of Missouri, Prof. Herbert Wall, director; Washburn College, Topeka, Kan., Frank Kenyon, director; Kansas University, Prof. Thomas A. Larremore, director; Iowa State College, Talbert MacRae, director; Oklahoma A. and M. College, J. W. Brigham, director; Kansas State Agricultural College, William Lindquist, director; University of Oklahoma, R. H. Richards, director. The common number was Horatio Parker's "The Lamp in the West." Each glee club then sang its Alma Mater song and for a final number the whole group joined in an arrangement of an old Dutch song, "Prayer of Thanksgiving." This was conducted by Dean D. M. Swarthout, of Kansas University School of Fine Arts. Local management of the contest was in charge of the Saturday Afternoon Musical Club, Mrs. Richard Gray, president. Several local groups of alumni from colleges whose glee clubs were in the contest assisted in providing entertainment for the glee men. Following the contest concert, an informal ball was held in the Rose Room of Forum.

The Kansas University Club will represent the Missouri Valley Intercollegiate Glee Club Association in the national glee club contest in New York on March 6. The Missouri Valley Association was organized in 1924 and held its first concert in Kansas City, Mo., last year, at which time the University of Missouri Glee Club won first place. Prof. Thomas A. Larremore, of University of Kansas, at Lawrence, is president of the association.

Scandinavian Tour for Stassevitch

Paul Stassevitch, who was heard last year with the State Symphony Orchestra as piano soloist in a Tschaikowsky concerto, and violin soloist in the Brahms concerto, and who



PAUL STASSEVITCH.

will give a piano recital in Steinway Hall, February 24, has been engaged for concerts in Norway, Sweden and Denmark early next fall when he is to return in the double capacity of violinist and pianist to audiences which heard him only as violinist a few seasons ago. An Auer pupil, he toured the Scandinavian countries after his debut in his native Russia. He will sail in the middle of the summer for a short vacation period before the European concerts, and will return in the late fall for his winter activities here.

Middle West to Hear Macmillen

Francis Macmillen, violinist, during the month of March will fulfill engagements in the Middle West. He will give recitals March 8, in Cincinnati, Ohio; 22, Marietta, Ohio; 26, Washington Court House, Ohio. On March 19 he gives a recital in Maplewood, N. J.



ZLATKO BALOKOVIĆ

"The Violinist with a tone of liquid amber and molten gold."

—*St. Louis Times.*

IN NEW YORK

Oct. 28, 1925

A large audience followed with delight the Croatian violinist's playing of Brahms' B minor Sonata, perceiving his evident deep emotion in the beautiful adagio section.—*New York Times.*

Mr. Balokovic played with his customary sincerity and feeling and gave pleasure to an audience which applauded him warmly.—*New York Herald Tribune.*

He demonstrated again that he is a serious and gifted artist, with emphatic interpretative abilities, a warm well-rounded tone and deft technic.—*New York American.*

With his native restraint and good taste, Mr. Balokovic varied from conventions by offering Zsolt's "Dragon Flies," a fascinating bit. To play it at all requires an unbelievable delicacy and precision. To play it as he did makes it absurd to predict that this youthful artist will "go far." He has come far; has, in fact, arrived.—*New York Evening Post.*

IN BOSTON

Nov. 14, 1925

Mr. Balokovic deserves thanks for the dignity and originality of his program and thanks as well for his admirable playing.—*The Boston Herald.*

Distinctly Mr. Balokovic is *NOT* just "one more fiddler." His tone sends the critical listener to the acknowledged masters of the violinist's art for adequate comparison. He plays with rare fervor, but quite obviously it is the piece in hand that has inspired these ardors.—*The Boston Post.*

His tone was now warm and sensuous, now soft and of a texture finely spun, now definite and martial. He had his color palette well in hand. His phrasing was clear-cut and of an individuality that set his interpretations apart from those of most violinists.—*The Christian Science Monitor.*

IN CLEVELAND

Jan. 31, 1926

Balokovic is, undoubtedly, one of the finest among the fiddlers of the new generation. He has characteristics that far outshine most of them. In the first place, his is healthy violin playing. Robust. Masculine. Poetical in an epic way. Refined. He has a magnificent technique. He performs amazing "stunts" with the bow on the strings. We have marvelled when anyone did these things. But hearing Balokovic, one does not think of technical difficulties that are being easily hurdled. These qualities prompt me to adhere to my original description of Zlatko Balokovic—"Young Kreisler."—Archie Bell in the *Cleveland News.*

We have to do here with an artist of high degree, with a virtuoso of noteworthy powers. A musician, too, whose playing possesses that rare and enviable attribute which we call—not knowing how else to call it—the grand manner. It is many a day since I have heard a more brilliant performance than Balokovic's playing of the finale to the Wieniawski concerto or than I have heard the strings of a violin more expressively than they sang in the romanza of the same work.—James H. Rogers in the *Cleveland Plain Dealer.*

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LEO SLEZAK'S REMARKABLE REJUVENATION FINDS AN EXPLANATION IN THE "SECRET"

Many strange phenomena happen in the lives of artists, but one of the most remarkable is the artistic resurrection of singers who have been declared vocally dead. Such a resurrection has recently held Europe by the ears, and since the name of the object of the miracle is not altogether unknown in America, it will interest the American public—and especially the American colleagues of the gentleman—as well.



Photo © Binder, Berlin

LEO SLEZAK,
famous Czech tenor, and his teacher, Prof. Flam Plomienski,
whom he credits with the restoration of his voice.

He is no other than Leo Slezak, whose amusing American adventures, as set down in his book, *My Complete Works*, have made many thousands laugh.

But, as is often the case, the humorist himself was not exactly in a laughing mood when he was writing the book. I myself remember the Czech giant shuffling into a Viennese manager's office a few years ago, announcing in drastic but unrepeatable language the recalcitrant behavior of his throat and his inability to sing at the Opera that night. Soon after that the famous tenor, once the idol of the Viennese, was virtually forced to abandon the opera house, confining himself to recitals which he gave with ever waning success and very little artistic satisfaction, till he, like so many tenors before him, descended to the vaudeville stage. That was, apparently, Slezak's artistic death.

But—lo and behold!—picking up some German newspapers recently, one could see Slezak re-welcomed to the ranks of art and hailed in glowing terms. The Berlin *Tagesschau* speaks of his voice as "revealing the old power and beauty"; the *Morgenpost* says "it gleams more beautifully than ever, in mellifluousness and volume." "The humorous and fate-tossed singer has studied again and has technically grown," says the *B.Z. am Mittag*. In Berlin the public acclaims him

with joy; in Vienna he is back at the Opera and fills the halls at a time when empty houses are the rule.

The mystery is revealed in the Vienna Free Press, which speaks of "Slezak who appears absolutely rejuvenated, by his work in Berlin." His work in Berlin: Yes, Slezak is in Berlin, rejuvenated indeed—not only as a singer but with all his former good humor and boyish brightness and energy back: a changed man. With generous candor he gives the credit to his newly found teacher, Prof. Flam, with whom he has been working for about a year. Inquiry revealed the fact that other German opera singers, notably Helene Wildbrunn, without doubt the finest Isolde on the operatic stage, have had this man's "treatment," and that professionals with cracked and worn voices flock to him in scores.

Prof. Flam-Plomienski is a Pole, who carried on a remarkable activity, during and after the war, in Lemberg, where he also produced opera in the Municipal Opera House. His method, so far as one could judge from an interview, presents no royal road, reveals no new physiological mysteries. It simply helps the student over an undue preoccupation with mere vocal mechanics by arousing his imaginative instincts—his artistic soul. Flam lays stress upon the fact that beauty of tone—the peculiar quality of the human voice that touches our heart-strings, is produced in the last analysis by the emotions and not by mere technic. Technic, no doubt, is necessary. However, "not the larynx sings, but man." Breathing, of course, is at the bottom of all tone production, and Prof. Flam speaks of the "vocal trinity of breath, tone and soul." But beyond the mechanical practice of inhalation and exhalation, which "degrades the singer to an organ pipe," he demands intelligent breathing, which in itself contains the germs of all the emotional varieties which make up expressive singing.

Who shall say whether a system of teaching can be built up on such principles as these? But there can be no question of their practical success in the hands of Prof. Flam himself, who is proving the efficacy of his methods with hosts of artistic pupils of various nationalities and temperaments. The phenomenon of Slezak alone is an eloquent example.

L. R.

DENVER, COL.

DENVER, COLO.—At its concerts, January 15 and 17, the Civic Symphony Orchestra, Horace Tureman, conductor, presented as soloist Riccarda Forrest, a young violinist who thus made her first public appearance in Denver since her return from three years' study in Paris with Remy. Miss Forrest chose as her vehicle the Wieniawski concerto, D minor, which she performed with a technical mastery and a depth of feeling truly astounding. A rich full tone, facile and reliable technique and a captivating verve and fire combined to make her performance a brilliant one. The andante was an exquisite bit of playing, full of color and nobility. Her success with the audience was enormous and she was recalled seven times. Mr. Tureman provided her with a fine orchestral background. Other numbers on the program were *Danse Macabre*, *Saint-Saëns*; *Francesca da Rimini*, *Tschaikowsky*; and *The Blessed Damozel*, Debussy, with the Tuesday Musical Club Chorus; Ada Marie Castor, soprano, and Lucile Fowler, contralto, soloists.

The forty-sixth Chamber Music Party gave the first string quartet program of the current season on January 3, the offerings being Beethoven quartet, D major, op. 18, No. 3, and the Brahms quartet in A minor, op. 51, No. 2. Each year marks a smoother ensemble and a riper exposition with this admirable organization and these works were beautifully given. The personnel of the Quartet is



NELLA REGINI.

Vienna used to be the home of the chic light opera soubrette, but nowadays they are found in Italy, too. This is Nella Regini, prima donna soprano of the Regini-Lombardo Opera Company, which spends at least four months in each year at the *Lirico* and *Dal Verme* theaters in Milan, where Signorina Regini is the favorite star.

Henry Trustman, Ginsburg, Walter C. Nielsen, Wayne C. Hedges and Frank John.

In the Auditorium Theater, Carl Flesch, violinist, made a profound impression. Not only were the mechanics of his art excellent, but he added a richness of interpretation, a discriminating fire and a maturity of intellect that rendered his program an event. A special word must be said of the sympathetic accompaniments played by Mrs. D. Kriegshaber. The concert was managed locally by Robert Slack.

The Cherniavsky Trio made its initial bow to a Denver audience, January 25, and roused enthusiasm by its fine ensemble and solo performances. It was an Oberfelder concert.

Denver turned out in cordial profusion to welcome home her son, Paul Whiteman, who, with his clever musicians, gave concerts, afternoon and evening of January 25, under Mr. Oberfelder's management. A fresh program with several dashing novelties pleased the large audiences and many encores were demanded.

An interesting newcomer to Denver was Sigrid Onegin, January 29, whose beautiful contralto was heard to advantage in a program delightful in its scope and variety. A glorious voice, together with her genial personality and a comprehensive grasp of her art, made her recital one of the most satisfying of the season. It was a Slack concert.

Tommy Herbert, nine year old violinist, whose progress has been remarkable since his first public appearance at the age of five, gave a recital, January 9, which called out a large audience. His program showed a decided gain in technical mastery, tone and general musicianship.

Piano students of Edith M. Perry gave an excellently prepared program, January 24, the enjoyable numbers being performed by Phyllis McCoy, Alex McCoy, Rose Forbes, Charles Bennett, Charles Bowes, Elizabeth Kress and Elizabeth Leek. Miss Leek, a girl of fourteen, showed exceptional piano gifts.

J. T.

Mischa Weisbord to Make Debut

Mischa Weisbord is the name of a young violinist who is scheduled for his first recital in this country at Carnegie Hall on Tuesday evening, February 23. It appears that a number of years ago there came into the office of the Wolfsohn Bureau a boy who had been highly recommended by reliable musical authorities. Following an audition, A. F. Adams, then president of the Bureau, and John T. Adams, now head of the firm, were enthusiastic over the talent of the boy but advised against appearances as a violin prodigy. This advice was followed, and the boy was sent to Europe for study with Willy Hess and Eugene Ysaye. Mr. Weisbord is now mature and as a young man is ready to make his debut, and those interested in his talent predict a splendid career for him.

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SONG HUNTING IN THE SOUTHERN MOUNTAINS

A hunting trip to the South is more or less a commonplace proceeding in the lives of many men. They set out blithely to bag the festive coon or the wild turkey and sometimes they come back with a real haul. Sometimes they don't.

It must have been with something of the feelings of the hunter of game that Nathaniel Shilkret set out last December to search for songs in the mountains of Virginia and West Virginia. There was the thrill of running down a fugitive melody, there was the thrill of ferreting out the elusive lyric, and finally, the joy of victory when a real specimen of American folk song was captured. It was a thoroughly exciting game and one that was entered into with zest by Mr. Shilkret. Further, he came back with a full bag.

Nathaniel Shilkret is one of the musical directors for the Victor Talking Machine Company. He is also the manager of its Foreign Department, which means that he takes charge of the recording of music in many different forms and languages. This has led him into a vast study of the folk song and he is known in musical circles as one of the best informed men on this subject. It was quite natural, then, that he should have been chosen by his company to find choice specimens of native American folk songs, in particular those of the mountain folk of this southern region.

These songs are fast disappearing. Formerly they were sung by all the mountain folk. But, the cheap automobile and the talking machine have taken the mountain folk into the plains and the music of the plains has come to the mountain folk, so that there is only a vestige of the old tunes left among them. This vestige is known to the very old, is less well known to the middle-aged, and almost entirely unknown to the younger generation. In other words, the folk songs of these people are slowly dying. It was to get some specimens while they still remained in the memory of those living, that prompted Mr. Shilkret's trip. He might never have taken it but for a letter which drifted into the Victor Talking Machine Company from Virginia.

This letter was from a queer character, by vocation a farmer and, by avocation, a dealer in almost anything there was a profit in. He would sell real estate, second-hand furniture or advertising. His life was one continual making of offers or receiving them, and from Mr. Shilkret's description, he must be a sort of rare hybrid, a Southern Yankee. This man told the Victor Company that he had over one-hundred folk songs, native to his part of the country, which he wanted to sell. He had seen the remarkable popularity achieved by The Prisoner's Song, a typical product of this section, and surmised that there was money to be made from others like it. When the letter came his way, Mr. Shilkret determined to visit the man who said he had a lot more songs of the same kind. One thing Mr. Shilkret did know. He was fully competent to tell the real folk song from an imitation and with this knowledge he felt sure that not even a Southern Yankee could put anything over on him.

It was a good thing that he had that knowledge, for the specimens of alleged folk songs shown him by his correspondent were sorry examples indeed. The fellow, for all his native shrewdness, was innocent to the point of naivete when it came to music. All songs looked alike to him. The mere fact that he had heard them sung by the mountaineers gave them a value in his eyes, a value that was not always agreed to by Mr. Shilkret. He tried to sell Home Sweet Home and Silver Threads Among the Gold, and could not understand why the visitor from New York would not buy them.

At length Mr. Shilkret was able to make him understand that these songs were of no value to him, save about a dozen which he took down from the trader's playing of the harmonica and the singing of his wife. And here, two facts must be noted. One is, that the harmonica bears the high title of "harp" among the mountain folk; the other is, that for the first time in their lives these people found out that music could be committed to writing. This latter accomplishment seemed like black magic to them. They would not believe that a man could make signs on a piece of paper and then sing tunes from it. When Mr. Shilkret first did this they accused him of knowing the tune before he started to write. He convinced them that he could write down any tune, and at once became a sort of wonder man among them. Incidentally this worked to his advantage, for folks from near and far were brought to see the man who could put tunes down on paper and then repeat them, and Mr. Shilkret, in showing them the miracle, got a song or two in return.

It was not an easy job, with all of Shilkret's skill at taking musical dictation. They would remember the first part of a song and forget the rest. Then they would start all over again—and sing a different melody. Then someone else would be brought in to supply the missing material and he would have a different version to sing. It was not until after much argument that a final version was agreed on and the song could be committed to paper. Then, when it was repeated to them, these simple folks thought a miracle indeed had been performed.

Getting all he could from his trading friend, and not just what he expected at that, Shilkret then inquired where he could obtain what he came from New York to get. He was informed that a trip to the mountains was the only solution to the problem. He was told that such a trip would be tiring and dangerous. There were the mountain roads to be considered, which were rather perilous during winter; there were storms and freeze-outs to be reckoned with; the automobile might break down, and there was a possibility of attack from moonshiners. Since the destination was sixty miles from the nearest railroad or large town, this bore some thinking about, but Shilkret was determined not to return to New York empty-handed and the trip was decided upon.

The start was made at four in the morning, and the intention was to gather the native fiddlers together and extract tunes from them. It was also hoped that, as it was Saturday night, there might be a party in progress somewhere, with resultant material to be had in plenty.

For twenty miles the going was fairly good, but then Mr. Shilkret and his friend got well into the mountains, and the roads grew rapidly worse. At every house they made a stop and asked for old tunes, but with little result. However, most of the folks they questioned referred them to a fiddler and banjo player "who knew lots of tunes and lives over the mountain." Shilkret felt that he should see this

fiddler and had about determined to make the trip, which meant climbing a mountain on foot (due to the absence of any road that would take an automobile in safety) when they met the fiddler himself. He was on horseback, accompanied by a boy, and responded to the name of "Dutchy."

"Dutchy" was hard to get anything out of, and when told that Mr. Shilkret could put his tunes on paper and sing them back to him, he put the Victor representative down as a liar and an idiot. Finally, he was persuaded to try one tune. When it was duly copied and sung back to him, he was filled with joy and wonder. Then he doubted. He accused Shilkret of knowing the tune before. He tried again, and again. Finally, he was convinced that what he saw with his eyes and heard with his ears was really the truth. It really was possible to put tunes on paper and sing them from notes. But, for all the trouble taken with "Dutchy" he was of little value to Shilkret. He knew few tunes of any value and, being a fiddler, knew the lyrics to none of them. So, thankful for having been saved a hard mountain climb by his accidental meeting with "Dutchy," Shilkret "carried on" and headed for the mountains again.

The search now was for a Saturday evening dance at which the mountain folk might assemble and when their tunes could be heard. Nothing definite could be learned of any such affairs, so, after traveling for ten hours, Mr.



Bain News Service photo

NATHANIEL SHILKRET.

Shilkret arrived at the home of the mother of the trader and requested her to get up such a party. She was asked particularly to have a certain "right smart singer" present who was known by reputation throughout this part of the country.

The news was spread about that a music man from New York was seeking tunes and could write them down and play them as fast as he heard them. This caused a good deal of local excitement and a considerable body of people turned out for the affair. Among them were several with a good knowledge of the mountain songs, but, unfortunately, the "right smart singer" did not come. There was a reason for this. The mountain folk are very religious and exceedingly severe in their moral judgments. According to their code, neither a married woman nor an engaged girl may go anywhere without her husband, real or intended. The "right smart singer" was rumored to have been recently married, and no young man could be obtained who was willing to go and bring her to the party.

Mr. Shilkret worked all night taking down the tunes from the singers and gathering the lyrics. When it came time for him to leave, he found he had over forty fine specimens of mountain folk melodies and these will be added to the Victor Talking Machine Company's catalog and published in the course of time.

The journey back to civilization began the next day at 4:30 in the morning. It looked as though there would be a storm, and the make-shift mountain roads were taken at a perilously fast pace. To enliven the trip, Mr. Shilkret's companion furnished him with complete and accurate descriptions of all the accidents which had taken place on these roads and the circumstances attendant thereon, for the past ten years. At this spot a buggy had overturned and the occupants neatly deposited at the bottom of the chasm; at that corner, a particularly gory murder had occurred; around that bend, two rival bands of moonshiners had held a pitched battle. All of these incidents were properly amplified and Mr. Shilkret was assured that any or all of them might occur to him at any moment. The trip did end, though, and, civilization being reached at last, the journey back to New York began.

Mr. Shilkret is of the opinion that the genesis of most of these mountain songs lies in old Scotch, English or Negro melodies. Several of them he believed to have elements of popular success similar to those of The Prisoner's Song. It is a curious fact that the phonograph was one of the prime reasons for the gradual decline of the mountain folk tunes. The talking machine brought a kind of music to the present and past generations which suited them better than the melodies sung by the old folks. They were new and their novelty caused them to be liked. Now, it is the same instrument which is causing a revival of the tunes which it was largely responsible for almost extinguishing. Some records have already been made of the old folk tunes and they have become popular in the mountain districts, some of the younger people in that manner hearing their own native songs for the first time. These tunes are novel to them and are fast gaining in popularity, so it is entirely possible that the singing and making of folk tunes will be revived to a considerable extent through the phonograph. Mr. Shilkret

hopes that the records he will make from the material gathered on this trip will help to revive the mountain folk song. That would be a touch that would more than reward him for a novel and exciting adventure.

J. M.

OMAHA, NEB.

OMAHA, NEB.—The success won by the Omaha Symphony Orchestra, Sandor Harmati, conductor, on the occasion of the season's second concert, was such as to transcend the hopes of even the organization's warmest admirers and supporters. The progress shown by the orchestra was nothing less than amazing and manifested itself in such vital essentials of orchestral performance as greater unity and coherence of style, greater freedom and flexibility, quicker and more subtle response to the conductor's indications, smoother technic and more beauty of tone, not only in one, but in all departments. Small wonder that the audience reacted to the spell of the music with growing enthusiasm, lavishing applause which finally swelled to the proportions of a real ovation to the orchestra and its brilliant conductor, Mr. Harmati. Opening with a delightful reading of Nicolai's Merry Wives of Windsor overture, the orchestra played two Indian Dances by Charles Sanford Skilton, with great skill and effect. The composer, who was present for the occasion, bowed repeated acknowledgements to the applauding audience, whose insistence finally forced a repetition of the War Dance. Mr. Harmati's manifold gifts as a conductor were convincingly demonstrated by his directing of the Scheherezade suite, by Rimsky-Korsakoff. Following his usual custom he conducted without a score, thus concentrating all his faculties directly on the interpretation of the music, unfolding its multiplied beauties in illuminating manner, and achieving effects in advance of everything the orchestra has heretofore attained. Elgar's Pomp and Circumstance duplicated the earlier successes and completed a program which gave unlimited pleasure and stimulated high hope for the future. Rhys Morgan, the soloist, disclosed a sympathetic tenor voice which found appropriate medium of expression in arias by Meyerbeer and Puccini, and a group of songs with piano accompaniment played by Corinne Paulson Thorson.

Mr. Skilton, who is dean of the school of Fine Arts of the University of Kansas, was guest of honor at a luncheon given at the Fontenelle Hotel on the day preceding the symphony concert. He made an address before the Omaha Society of Fine Arts at Aquila Court the same afternoon.

The Orpheus Male Chorus concertized at the Brandeis Theater, January 20, with Arthur Kraft, tenor, as assisting artist. A large audience was in attendance and showered applause on this capable body of singers and their efficient conductor, Fritz Al. Carlson. The choral numbers were well contrasted and were sung with the requisite infusion of vigor, pathos, humor or buoyancy. Mr. Kraft won general admiration by the beauty and adaptability of his voice, the musicianship and earnestness underlying his use of it, and the refreshing ease and naturalness of his manner. Piano accompaniments were supplied by Jean P. Duffield.

Robert Cuscaden, violinist; Stanislav Jan Letovsky, composer-pianist, and Walter Wheatley, operatic tenor, collaborated in an interesting program, January 26. They appeared as the fourth attraction at the Technical High School, given under the direction of Flora C. Ellis.

Elaborate preparations are being made for the coming convention of the Nebraska Music Teachers' Association which will take place here March 22, 23 and 24. The Master-class Conferences are naturally attracting much attention, as they will be conducted by such well known artists as Lee Pattison, piano, Victor Kuzdo, violin, and Herbert Witherspoon, voice. The Omaha Symphony Orchestra, with Sandor Harmati, conductor, and Frances Nash, solo pianist, will play on March 22, and Maria Jeritza will appear March 24.

J. P. D.

Baer and Dilling in Joint Recital

Frederick Baer and Mildred Dilling will give a joint recital at Alleghany College, Meadville, Pa., on March 24, this being one of the regular series of concerts on the College Course.

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ACROSS THE COUNTRY

Allentown, Pa.—An interesting performance of *Otello* was given by the International Grand Opera Company, on February 4, Cav. Pirro Paci conducting. Inga Julievna, well-known prima donna, was unable to play Desdemona because of a broken ankle. The accident occurred in Easton the day before, and the Easton date for the opera had to be cancelled. Celia Cramer substituted for Julievna in the Allentown performance and gave a very satisfactory account of herself.

The Arion Society gave a concert in Catasauqua under the direction of Will Rees.

The choir of Grace Church gave an interesting concert under the direction of Frank Sanders recently. Helen Ware, violinist; Rawley C. Ayers, baritone, and Charles T. Ferry, organist, appeared on the program. H. N.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Danbury, Conn.—Mary Beard Holley, soprano, pupil of Maude Tweedy, gave a song recital, January 14, at St. James Auditorium which was well attended and which gave much pleasure to her audience. She received many floral tributes and responded to several encores. Miss Holley was ably assisted by Blanche Jennison, violinist, and Mrs. Robert L. Fox, accompanist.

At the Methodist Church special musical service for January, Frederick Woodford, baritone, was soloist.

Mrs. Charles Kerr was hostess for the Afternoon Musical Society. Subject of the meeting, The Piano and its Predecessors, was in charge of Mrs. Ernest L. Knapp. Mrs. Robert Fox, Mrs. Albert Purdy, Elizabeth Eastman and Ruth Meder gave piano solos. Irene Baker Malaspina was heard in a group of soprano numbers. At this meeting Mrs. Robert Morris and Kathryn M. Lane, two of Danbury's fine accompanists, who are leaving town, were presented with appropriate gifts by the society.

At the monthly meeting of the Baptist Missionary Society, Mrs. George L. Taylor, Jr., was contralto soloist, singing a Zuni Lullaby and Indian Dawn. Mrs. Robert Morris was the accompanist.

The Elks Glee Club, under the direction of William J. Connors, is rehearsing weekly at the Elks Home.

Organ Music was the subject of the Afternoon Musical Society meeting at St. James Church. Mrs. Robert Morris was in charge. Mrs. Morris, Mrs. George Osborne and William Earl Weldon, all Danbury organists, were heard in soli, assisted by Blanche Jennison, violinist, and Mrs. George L. Taylor, Jr., contralto.

Mischa Elman was the fifth attraction of the Women's League, on January 23. A large audience was thrilled by his art.

The Choral Art Club of Danbury, under the direction of Mrs. George L. Taylor, Jr., recently sang at the Danbury Hospital and Broadview Farm. E. B. T.

Long Beach, Cal. (See Music on the Pacific Slope.)

Portland, Me.—The opening of the Steinert course of concerts with a joint recital by Reinold Werenrath, baritone, and Yolanda Mero, pianist, at City Hall Auditorium, January 22, was one of the most interesting music events of the month, and was attended by a distinguished audience. Both artists gave a program calculated to appeal to the musically educated.

John Barnes Wells, tenor, was the soloist at the annual concert of the Women's Choral Society, January 14. A group of French songs, the dramatic song from *Omar Khayyam* and a series of Mr. Well's own compositions for children made up the tenor's program; while the Choral Society, under Rupert Neily, achieved some notable effects. The same aggregation of singers was heard at the municipal organ concert on January 24, sans Mr. Wells, and was greeted by an audience of more than 2,000. H. H.

Portland, Ore. (See Music on the Pacific Slope.)

Reading, Pa.—The fourth recital of the Wittell series of historical recitals was given in the auditorium of the Woman's Club, January 20. A large audience was present and gave emphatic evidence of appreciation by close attention and hearty applause. Mr. Wittell played with his usual ability, intelligence and refinement, and Josephine Anconia was in her explanatory comments, accurate and satisfying.

Anne Estes, soprano, and Justin Williams, baritone-pianist, appeared in joint recital, January 21, at the Boys' High School, in the third of the Reading Teachers' Association course of concerts. Artists who appear in these concerts are always assured large and appreciative audiences. Mrs. Estes sang in good voice, with clearness of enunciation, and admirable control; and Mr. Williams played pleasingly, and in his numbers with Mrs. Estes his voice was heard to advantage. W. W. B.

San Francisco, Cal. (See Music on the Pacific Slope.)

"Howdy Do, Miss Springtime?" Rearranged

It is rarely that any changes are made in a song that has become a success; to tamper with it is usually considered fatal. Yet M. Witmark & Sons, with a long list of successes from their Black and White Series to vouch for their judgment, has dared to take the outstanding success of its present catalog, *Howdy Do Mis' Springtime*, and give it a new piano part.

David Guion admits that he cannot write "easy" things, and that he delights in finger-twisting combinations. So when he set Ben Gordon's dainty little *Mis' Springtime* poem, he proceeded to give it a characteristically difficult piano part. It was a splendid setting, however, and the accompaniment appealed to professional pianists and accompanists as one of the chief artistic merits of the song. But when it began to take real hold, as it did very soon after its publication, the publishers found that the accompaniment was much too difficult for the ordinary musician to manage.

Mis' Springtime has been re-issued in a novel way. It now has two piano parts in one (since David Guion would never consent to the shelving of his beloved original). It

contains four staves—the top two being the original accompaniment in small type notes, and the lower two, the simplified one, arranged by George J. Trinkaus. The simplified form retains all the grace and distinction of the original, and yet is easier to play. The publisher's policy has already been justified by a still further leap into prominence which the song has begun to enjoy since issued in its new form.

Ladley McBride's Musicale

In spite of unpleasant weather conditions, Ladley McBride's musicale attracted a large attendance on January 31. Her artist-pupil, Florence Goldtz, a young singer still in her teens and of attractive appearance, interpreted groups



LADLEY MCBRIDE.

of songs and arias in Italian, French, German, and English displaying a lovely coloratura voice, sympathetic in quality and brilliant, which she used with rare skill and intelligence. Her diction was good and her style delightful.

Raymond Gondales, young Porto Rican pianist, showed marked artistry in numbers by Liszt, Chopin, and in Schubert's *Erlkönig*, particularly displaying his unusual talent in the last composition.

Oliver Smith a Busy Tenor

Oliver Smith, tenor, spent the Christmas holiday in St. Louis (Mo.), where he enjoyed a brief vacation motorizing in the foothills of the Ozark Mountains, on the hunt for rabbit and quail. While in St. Louis, Mr. Smith sang in a *Messiah* performance at Pilgrim Congregational Church, where he was formerly the tenor soloist. Returning to Chicago, where the gifted tenor has made his home in the last few years, he sang in a *Messiah* performance, January 3, at the First Congregational Church of Oak Park. This performance is an annual event, and for years past a section of the Chicago Apollo Club has been engaged for the chorus work. After the performance he left for Cincinnati (O.), appearing there, January 4, on the Cincinnati Community program under the auspices of the Cincinnati Chamber of Commerce. This concert was broadcast by WSAI and was heard in all parts of the United States, congratulatory messages having been received from the far West. The following telegram was received the following day from the Secretary of the Chamber of Commerce: "Oliver Smith scored big hit here last night. Want him again this season if possible."

Mr. Smith sang the role of The Piper in Freer's Legend of the Piper, at the University School of Music, Lincoln (Nebr.), January 19, and two days later appeared at Orchestra Hall, Chicago, in a joint program with members of the Sherwood School faculty and the members of the Sherwood Orchestra.

Safonoff's Daughter Scores Success as Pianist

FLORENCE—Maria Safonoff, daughter of the late Wassili Safonoff, has won an excellent success as a pianist at the British Institute here. Her interpretative powers and her musical personality are altogether remarkable. Aside from Bach, Beethoven, and Schumann, Mlle. Safonoff was especially admired in a group of modern Russian compositions, including works of Liadoff, Rachmaninoff and Scriabin.

Remy Principe, one of the best of Italian violinists, and Mario Castelnuovo, already famous as a composer, have given four violin and piano recitals. Admirable as interpreters of sonatas by Mozart and Beethoven, the two artists brought genuine sympathy to bear upon the new violin sonata of Fernando Liuzzi, the writer of this letter, which will be reviewed elsewhere in this publication.

Castelnuovo also accompanied a young American soprano, Mildred Anderson, pupil of Mme. Delia Valeri, who has been greatly applauded in recital under the auspices of the Amici della Musica. She revealed a beautiful voice and gave evidence of a talent which augurs in favor of a truly brilliant career.

Wadler's New York Recital

Mayo Wadler, young American violinist, will give his first Carnegie Hall recital, March 1, after an absence from this country of over four years. He will have the assistance of Clarence Adler, who will play the sonata of Leonide Nicolaiev with him.

Mr. Wadler will present an interesting program of modern novelties at this forthcoming concert.



ANNA CASE

being greeted at the Pennsylvania Station by her manager, F. C. Coppicus, upon her return from a tour which began October 1 of last year. During her absence from New York Miss Case sang on the Pacific Coast and in Honolulu. February 5 she was heard in joint recital at the White House with Alberto Salvi, harpist. (Photo by Bain News Service.)



CHIEF ISHTIOPI

who hails from Oklahoma and is a talented half Choctaw Indian, is collaborating with Harriet Ware in the publishing of some real Indian songs in Choctaw. He recently sang and danced for the Masons at their Temple in Brooklyn with much success, and appeared in some of his native dances at Wanamaker's on February 6, the next day singing and dancing at Adelaide Beckman's Salon at Chickering Hall, New York. Last week he was scheduled to sing Indian songs over the radio for WNYC, to the accompaniment of the flute. Chief Ishtioopi's English name is Wesley Robertson, and at present he is studying with Cesare Sturani, who predicts a future for this young man. He is the possessor of a baritone voice of fine quality and has an agreeable personality. In the spring he will go to Europe for several concert engagements. Chief Ishtioopi expects to make his debut in recital in New York early next fall. (Photo by White.)



ROSA LOW

soprano, who is making a tour with Gigli on the Pacific Coast. The artists opened their engagements in Seattle, Wash., on February 9, being greeted by a record audience. Mme. Low won no little share of the audience's favor, for she was obliged to give no less than seven encores, and the duet from *La Bohème* with Mr. Gigli had to be repeated, so enthusiastic was the audience over this particular number on the program. Mme. Low's great success is all the more significant when one considers that it is not the easiest thing in the world to appear with such a world-famed artist as Gigli. February 11 they were both scheduled to appear in Portland, Ore., and February 14 in San Francisco, Cal., where an audience of 10,000 was expected to greet them in the Auditorium. (Nickolas Muray photo.)



A. ZNAIDA

concert tenor, who recently arrived from Europe and has opened a studio here. On January 30 he presented several of his pupils in concert at the Carnegie Hall Chambers. The young singers reflected great credit on their teacher. Mr. Znaida himself contributed a few operatic arias, which were enthusiastically received.



GERDA HENIUS AS TOSCA.

Cables received from Milan announce the great success there of Gerda Henius, American soprano, who made her debut at La Scala on February 3, singing the role of Soprano in *Die Walküre*. Mme. Henius is the daughter of Dr. Max Henius, of Chicago and Copenhagen, and the wife of Carlo Edwards, assistant conductor and stage director of the Metropolitan Opera Company. She is known in America as an actress and film star, having formerly played leading roles in dramatic productions on Broadway and also played opposite Robert Warwick, Bruce McRae, Douglas Fairbanks, and others, in films for over five years. She has been singing leading soprano roles in Italy for the past two years. One of her great successes last season was her performance of Tosca in Turin. Her debut at the Scala brought her an ovation. She was called before the curtain six times alone after the first act.



WHAT KIND OF A NOISE ANNOYS A BANDMASTER?

John Philip Sousa is trying to look very much annoyed, indeed, at the sound which Bebe Daniels pretends to be making on her toy trumpet, but those who know the kind bandmaster will realize that his irritation is only registered for the benefit of the camera. Sousa has just been playing in California, and visited the Paramount Studio in Hollywood, where this photograph was taken. (Photo, International News Reel.)



WINIFRED YOUNG CORNISH

pianist, played the first of a series of three New York recitals on February 13 at Town Hall. The second one will take place on February 23, and the third one on March 6. Miss Cornish is from San Diego, Cal., and made her debut in New York in 1919. She has many important recital dates which will take her to the principal music centers of the United States. (Fay-Leone-Faurote photo.)

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Cincinnati Conservatory Activities

CINCINNATI, OHIO.—Three compositions were given their premieres here on January 20 when Robert Perutz, Polish violin virtuoso, assisted by Dr. Karol Liszniewski at the piano, gave a recital at the Conservatory of Music, where both are members of the artist faculty. The first of these newly-heard pieces was a recently discovered concerto (D major) by Luigi Boccherini. The next, the Baal Shem of Ernest Bloch, and the third of these novelties was La Fontaine d'Arethuse, a lovely romanza by Karol Szymanowski, one of the most important of modern Polish composers.

Quoting the critic of the Cincinnati Enquirer, Carl B. Adams: "The creative as well as the interpretative talent of the Conservatory was illustrated in Aubade, by Jean ten Have, and a Serenade by Ralph Lyford, both composers being members of the faculty." Dr. Liszniewski's accompaniment also received due praise in the reviews of the recital.

So great was the appreciation of the audience hearing the program that at the conclusion of the evening the request for encores was general, and the players won even more favor in acceding to the wishes of their many auditors.

"A highly enjoyable performance" was the Enquirer's characterization of the concert given by the Cincinnati Conservatory of Music orchestra, January 22, Ralph Lyford conducting. The concert, which was the second given this year by the organization, was well attended, and in excellence was one of the outstanding events of the month. The concluding number of the evening presented as soloist with the orchestra Wilhelmina Bixler, a talented young pianist who is studying with Marguerite Melville Liszniewska. The Commercial Tribune said: "Miss Bixler gave evidence of having made an earnest study of the composition and played last night with an assuredness that was not belied by her technical and interpretive powers."

Burnet C. Tuthill, whose activities as chairman of the Festival of American Chamber Music, held here during January, have proved him to be an able and earnest protagonist of the cause of this too often slighted art, addressed the Norwood Musical Club at the Norwood Federation Clubhouse, January 26, on the question, "What Is American Music?" By way of illustration of this interesting topic, several students of the Cincinnati Conservatory of Music, of which he is general manager, presented an all-American program of chamber music. Waldene Johnston, violin; Beatrice Moser, violin; Christine Colley, viola, and Marjorie von Staden, cello, played the Charles T. Griffes quartet for string instruments, which was heard here when the Flonzaley Quartet gave the first concert of the festival, January 11. DeLoys Moffitt, clarinet; Miss Moser and Pauline Brown, piano, played the Pastoral, by Daniel Gregory Mason, and Miss Johnston and Miss Brown presented the first movement (In the Quarters), of the Sonata Virginianesque, by John Powell.

Frances Case, Ann Berghausen and Betty Abrham, pupils of Alma Betscher; Jean Weber, Louis Goldsmith and Rosemary Grote, pupils of Ida Ulmer Jenner; Virginia Clark and Frances Holden, who study with Louis Saverne; Mildred and Muriel Sizer, pupils of Amalie Staaf, played compositions for piano at the student recital at the Cincinnati Conservatory of Music, January 30. Beatrice Moser, who studies violin with Jean ten Have, gave Tschaikowsky's Melodie, and vocal numbers were offered by Fanny Rosenthal, Helen Simonovsky and Ruth Anderson, pupils of Helen Brooke Fill; Edith Bruistle, who studies with Lillian Aldrich Thayer; Helen Broker, pupil of Thomas James Kelly, and Marguerite Hancock and Donald Galloway, pupils of John A. Hoffmann.

Thomas James Kelly, of the voice department of the Cincinnati Conservatory, spoke at the meeting of the Monday Lecture Club, January 26. His subject was embodied in the text: "He that Speaketh in an Unknown Tongue Edifieth Himself Only," and was illustrated by songs by a group of pupils from his class: Lucile Disque, Helen Thompson Gayor, Isabel Crawford and Elizabeth Boyd, accompanied by Grace Woodruff.

Four members of the faculty of the Cincinnati Conservatory journeyed to Louisville, Ky., January 26, where they gave a musicale at the Canners' Convention in that city. Those heard were: Dan Beddoe, tenor; Robert Perutz, violinist; Mrs. Thomie Prewett Williams, pianist, and Margaret Spaulding, reader. F. B.

Liebling Artist-Pupils Active

Anne Yago, who was the contralto soloist at the concert of the New York Optimists on January 20, sang Maddalena at the Manhattan Opera House on February 4, and the same role with the Philadelphia Civic Opera Company on February 9. Joan Ruth, of the Metropolitan Opera Company, gave a recital at Kingston, N. Y., on February 5. Yvonne D'Arle, of the Metropolitan Opera Company, sang at the Philadelphia Academy of Music on January 28, and is to sing for the Boston Athletic Association on February 18. Clemantine Rigeau has been engaged for Cherry Blossoms, which is to open in New York within a few days. Claire Marlow sings the two incidental songs in the new Brady production at the Ambassador Theater, The Great Gatsby.

Virginia Choate Pinner gave a song recital for the American Women's Association on February 2, at the Waldorf-Roxbury's Three Little Maids started on tour February 8.

Ruth Morgan and Judith de Haan will give a joint recital at the studio on the afternoon of February 21. This will inaugurate a series of musicales and teas to be given during the next few months.

All the above are artists—pupils of Estelle Liebling.

Victor Wittgenstein Busy

Victor Wittgenstein, American pianist, gave a lecture recital on Ancient and Modern Music before the Ethical Culture Society on January 25, scoring such a success that he was immediately engaged for a series of historical recitals, and, in addition, his services were secured for lecture recitals at several private homes, including Mrs. George Beer, Mrs. Francis Hellman, and Mrs. A. Bing. His subject at these private recitals will be Parallels and Extremes in Music.

Mr. Wittgenstein will give his annual New York piano recital in Aeolian Hall on the evening of March 11, when he will feature a number of modern works, including several by Louis Gruenberg, Poulenc, De Falla, Scriabin, Debussy, and César Franck.

Mr. Wittgenstein's artist's and teacher's classes are showing extraordinary results. Among his artist pupils are:



Mishkin photo

VICTOR WITTGENSTEIN.

Norman Curtis, who recently returned from a concert tour of ten appearances with glowing criticisms; Aaron Copland, whose Music for the Theater has been a huge success with the Boston Symphony Orchestra under Koussevitzky, and Mary Woodward Fredenburg, who is now on tour, scoring one success after another. Former pupils of Mr. Wittgenstein now prominently before the public are: Rata Present, Margaret Tilly, and Doris Levine. Among the successful teachers emanating from the Wittgenstein studios are: Carol Goldberg, Harry Fine, and Gertrude Rosenbaum.

La Forge-Berumen Studios

The La Forge-Berumen Studios gave their weekly recital at Fordham Aeolian Hall on January 29. Flora Bell, coloratura soprano, duplicated her fine performance of Aeolian Hall on January 22, and Laura MacNichol, Harry Bruton and Richard Miller all displayed voices of good quality and excellent production. Their singing was heartily applauded. Wanda Alexander and Sara Newell both played piano solos with precision and brilliancy and accompanied in fine style, as did also Hilda Holper. The audience was large and appreciative.

Marie Houston, soprano, was heard in recital at the Wanamaker Auditorium on February 3, accompanied by Myrtle Alcorn. Miss Houston was in good voice and her singing was a pleasure. Miss Alcorn gave the essential support competently. Both artists are pupils of the La Forge-Berumen Studios.

Another of the La Forge-Berumen weekly musicales was heard at Aeolian Hall in Fordham on February 5. The program was presented by Mathilda Flinn and Gretchen Altpeter, sopranos, Norma Krueger, pianist, and Dorothea Haynes, accompanist. Miss Flinn sang with taste and style. Miss Altpeter's voice is of beautiful lyric quality, and she possesses a charming stage presence which made her renditions a delight to her audience. Miss Krueger rendered a group of Brahms numbers displaying admirable technic and interpretative ability. The accompaniments were an artistic addition to the program.

Recital Club's Monthly Musicales

The January recital of The Recital Club, Rose Hazard, director, was given in the Club Studios, 62 West 71st Street, on January 30 before a capacity audience. Mme. Mona Vos played with deft technic and poetic feeling the B minor Waltz and Prelude No. 20 by Chopin. The Dream from Massenet's Manon was sung with exquisite delicacy and appealing sweetness by Westell Gordon, lyric tenor; Mr. Gordon also sang songs by Quilter, d'Harelot and Clarke, and two of his own compositions, One Little Dream of Love and No One Knows, which were enthusiastically received. Louise Langland, soprano, in an aria from Le Nozze di Figaro, displayed a voice of range and power which she used with intelligence and taste. Miss Hazard gave a short talk on the life of Ethelbert Nevin, which was followed by three numbers by that composer, two for piano, Canzone Amoroza and Buona Notte, played by Mme. Vos, and the beautiful pastorela, Doris, sung by Miss Langland, accompanied by violin, Mr. Cappolicus, cello, Mr. Tagliavoro, and piano, Miss Rosenberg. This last number especially delighted the audience and had to be repeated. Artistic accompaniments were also furnished by Miss Kane and Miss Gordon. The program was followed by a reception, and refreshments were served.

A Victor Herbert Evening

On January 10, the Missouri Athletic Association of St. Louis celebrated a Victor Herbert musical evening. The orchestra was under the direction of Benjamin Rader, and the principal selections were taken from The Dream Girl, Sweethearts and the Red Mill. Rose Mortimer Cox, soprano, and Burnett Lemen, baritone, were the singers, contributing the feature songs from practically all of his popular operettas.

Rida Benneche Sails

Rida Benneche, coloratura soprano, who several years ago appeared here under the name of Frieda Benneche, and who has not been singing much professionally since her marriage to Dr. E. A. Beck, sailed recently on the Albert Ballin, bound for Germany, where she will make her headquarters in Berlin. Mme. Benneche expects to make operatic guest performances in that country.

Chamlee's Opera Season Extended

Mario Chamlee, tenor, has cancelled several recital engagements because of the request of the Metropolitan Opera House management for him to remain two weeks beyond his original contract. Mr. Chamlee will give concerts in Baltimore and Rochester before sailing for Italy in March.

STRAUSS WEEK IN DRESDEN FOLLOWS ROSENKAVALIER FILM

Deems Taylor's Suite Heard

DRESDEN.—The Richard Strauss Week, which began with the first presentation anywhere of the Rosenkavalier film (already recorded in the MUSICAL COURIER), brought us a newly mounted production of *Ariadne auf Naxos* (January 12), in the presence of the composer. It was again found ineffective from the point of view of the stage, but full of charm musically. Busch, who was happiest in the more serious parts, was too heavy in the overture. The cast was very fine, with Claire Born of Vienna in the title part and Liesel von Schuch as Zerbinieta. Strauss himself conducted a performance of the Legend of Joseph, inexplicably preceded by *Tud und Verklärung!* Salome, with Eva von der Osten, was the greatest success of the "Week", and enthusiasm ran high.

TAYLOR WORK CORDIALLY RECEIVED

The program of the latest State Symphony program included the first performance here of Respighi's Pines of Rome; while Eduard Mörike, whose Popular Symphony Concerts continue to enjoy great success, did the same composer's Concerto Gregoriano (violin and orchestra) and Deems Taylor's Through the Looking Glass suite, which was cordially received.

Paul Aron's concerts devoted to contemporary music continue to draw full houses, which proves that Dresden nowadays is fully alive to new things in art. A manuscript quartet by Heinrich Kaminski, a Hindemith trio, op. 54, and Prokofieff's Overture on Jewish Themes were applauded at the most recent concert of the series; also a concerto for viola and cello by a Dresden composer, Johann Müller.

A. INGMAN.

Verdi Club Musicale

The February 5 musicale and dramatic afternoon of the Verdi Club, Florence Foster Jenkins, president, held at the Waldorf-Astoria Hotel, was attended by an audience of extremely attentive, highly appreciative people.

Baritone John Hutchins (Norwegian) made his second appearance before the society within a year, justifying this by his fine voice and manner of singing works by Beethoven, Legrenzi, Verdi and Leoncavallo, adding *Mandalay* as an encore after his unusual singing of the Volga Boat Song. Nanette Guilford (Metropolitan Opera Company), ably accompanied by Alice Varden, thrilled everyone with her dramatic style, feeling, and high B's of the *Andrea Chenier* aria, as well as the Boheme waltz (encore), and songs by Duparc, Bantock and Beach. Arthur Jones, harpist, played Handel's Harmonious Blacksmith especially well, adding Debussy's *Arabesque* in E as encore. The duet from *I Pagliacci* was sung by Miss Guilford and Mr. Hutchins with effective operatic style, followed by loud applause. Part II included readings by Bessie Worthen Stevens, done in quaint costume, in highly pleasing manner, with accompanying music by American composers. Helene F. Gibbon, a young girl of ingratiating appearance, was admired in her reading of *The Laughter of Leen* (Richter), and Josephine Beach gave a dramatic reading (Hager) in costume, which was most effective. Laura O. Taylor was a capable accompanist, and altogether the combination of music and drama proved very enjoyable.

At various periods during the affair President Jenkins and Mrs. Oscar Gemunder made announcements of interest to members; the former introduced each guest of honor with felicitous words, including Mesdames James Henry Parker, president N. Y. Chapter, United Daughters of the Confederacy; Virginia Colombati; Elizabeth Gallagher, composer of Magic Music; Mrs. Henry M. McDowell, president Manhattan Study Club; Dru Pike, president Victory Club, and Messrs. Henry Gaines Hawn, noted elocutionist, and Frederick W. Riesberg of the MUSICAL COURIER staff.

Roma Scores in First Springfield Concert

Lisa Roma, soprano, made an excellent impression when she made her first appearance recently in Springfield. She was heard in two groups of songs and an operatic aria, and the following day the critics commented on her fine and brilliant voice and stated that she gave an intelligent and capable performance of the aria, *Ritorna Vincitor* from *Aida*, and that her songs were given in a musically and interesting manner. According to the Springfield Republican "Miss Roma's diction in the foreign languages used, Italian, French, German and English, was excellent, and she undoubtedly gave much pleasure to the audience." Miss Roma is an artist pupil of Giuseppe Boghetti, well known vocal teacher of New York and Philadelphia.

Rudolph Reuter for Davenport

Following his great success with his second series of twelve lecture recitals in Indianapolis, admirers of the art of Rudolph Reuter in Davenport, Moline and Rock Island, where Mr. Reuter has appeared over ten times in seven years, have arranged for a similar series, but shorter on account of the advanced season. He will also play a recital at a later date. The Tri-cities have a highly musical nucleus of an artistic social community. Many chamber concerts, the symphony orchestra under Ludwig Becker, several courses

MUSICAL COURIER

of big concerts and many private musical undertakings are supported in a most enthusiastic manner. Mr. Reuter's engagement for this series of recitals will further stimulate the audiences into appreciation of the good things in music. Mr. Reuter, on February 4, spoke on several modern composers, and then, to vary his talk, took up Schubert, playing many of the works referred to. Mr. Reuter's fame as a virtuoso, and the sympathetic manner of his speaking at his lectures, coupled with a large and erudite knowledge of the subjects in hand, are counted upon to make this short series of six lecture-recitals one of the most interesting occurrences of the musical season.

CLEVELAND, OHIO

CLEVELAND, OHIO.—A real novelty was presented to local orchestra patrons when the Bach concerto for three pianos was performed at the concert of the Cleveland Orchestra at Masonic Hall, January 28-30. Nikolai Sokoloff was at the desk, and the imported pianists were Guy Maier, Lee Patterson and Arthur Shattuck. The work provided an interesting moment. Rachmaninoff's symphony No. 2 was the orchestral feature, beautifully played; and the Leonore overture, No. 3, played traditionally, completed the program.

Arthur Loesser, who has just come from New York to take up his duties as faculty member of the Cleveland Institute of Music, made his local bow in recital at the school, January 29. Mr. Loesser's program was excellent and his playing was virile, masterly and nicely sensitive. The reception accorded him was one to gladden the heart of any newcomer to the city.

Barbara Lull, youthful violinist, was presented as soloist at the "Pop" concert of the Cleveland Orchestra at Masonic Hall, January 31. This young Auer pupil's performance had a certain delicacy and fragility that was truly lovely. Her selections were the Saint-Saëns Rondo Capriccioso, the Wieniawski Polonaise and two short pieces. The orchestra, under the baton of Arthur Shepherd, played a pleasing and light program that included the Phedre overture by Massenet; Tschaikowsky's Italian Caprice; Strauss' Wiener Blut; the first movement of Schubert's Unfinished Symphony and the second Hungarian Rhapsody by Liszt.

That talented young Croatian violinist, Zlatko Balokovic, came to Masonic hall, January 31, as soloist with the symphony orchestra of John Carroll University. His program included the Wieniawski concerto in D minor, entrancingly played; a group of short pieces, and a new work, played for the first time—the Sonate Slave by the Countess Pejacsevich, written especially for Balokovic. Miriam Allen, at the piano, did a splendid piece of work with this, and supplied pleasing accompaniments all through the evening.

E. C.

Tamme Pupil in Recital

On January 23, Harold Dearborn, tenor pupil of Charles Tamme, gave an interesting recital at the Tamme Studio. His program was quite varied, including works of Handel, Frank, Casella, Fourdrain and Ponchielli. Particularly pleasing was *Celle lui Je Prefere*, by Fourdrain, which Mr. Dearborn repeated at the request of his audience. His encores, which were well appreciated, were *A Memory*, by Ganz; *Love Comes Riding*, by Bridge and Annie Laurie, with the arrangement by Liza Lehmann. Mr. Dearborn is tenor soloist at the First Baptist Church, in New York

City; at Temple Emmanuel in Yonkers, and also first tenor with the Campus Quartet. On February 2, he was the soloist with the Concord Orchestral Club, in Concord, N. H.

Harold Henry Valued in Paris

Among the verse, English, French and German, that Harold Henry, pianist-composer, has set to music is a poem, *Nocturne*, by Pascal Bonetti, who is by many considered the most remarkable French poet of the present generation. At a recent matinee in Paris devoted to a study of Bonetti and his works, Robert de Flers, of the Academie Francaise, opened the program with an eulogy of the works of the poet, after which a number of them were read by members of the Comédie Francaise. The second part of the program was given over to songs set to the words of M. Bonetti. *Nocturne* was sung by M. Musy, of the Opera-Comique. In its report of the Gala Pascal Bonetti, on January 19, *Comedia* (Paris) declares Harold Henry to be "le plus grand compositeur americain actuel" (the most important living American composer). The *Paris Gaulois* of January 19 says: "M. Harold Henry, qui est l'un des tres rares vrais compositeurs d'Amérique et dont on applaudit un *Nocturne exquis*" (Harold Henry, who is one of the very rare true composers of America, of whom one applauded an exquisite *Nocturne*.)

Braillowsky Plays in Minneapolis

Alexander Braillowsky, pianist, pleased a representative audience, February 7, in the Lyceum Theater of Minneapolis, Minn., when he appeared at the first of Mrs. Carlyle Scott's Down Town concerts. Mr. Braillowsky played with his usual artistry and skill and was the recipient of warm applause. His program consisted of the Bach-Busoni Chaconne, Weber's Perpetual Motion, Mendelssohn's Gondoliera in A minor, several numbers by Villa Lobos and Liszt, and a Chopin group.

Mildred Faas Soloist at Organ Recital

Mildred Faas, soprano, was the soloist at the organ recital given by Lynnwood Farnam on February 1 at the Church of the Holy Communion, New York.

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REVIEWS AND NEW MUSIC

(Oliver Ditson Company, Boston)

Father of Love, a sacred song by Samuel Richards Gaines.—Although not of striking originality, this song is far better done than the average sacred song of our day. It shows, at least, skill and a proper feeling for contrapuntal writing. As seems to be inevitable in works of this composer, there is an unfortunate tendency to seek for "effects." Why does he not write for orchestra if he is so fond of orchestration? It gives his work a sense of cheapness that does the work itself an injustice. It relegates it to the country-organist type or the movie-house. It is far better than that, and could and would be taken seriously if only the composer would write "straight" music and forget his tricks. However, this will no doubt make it sell. The introduction of chimes is sure to do that. This reviewer would not waste words of protest if the music were not above the average.

We Bless Thee for Thy Peace, O God, a sacred song, by E. S. Hosmer.—This is a sacred song in ballad style. Very nice. Sure to be popular.

God Answers Prayer, a sacred song by Homer Grunn.—This, too, is a sacred song in ballad style. There is nothing ecclesiastical in the writing—and that, of course, will suit the audience. It looks like a "best-seller."

(Carl Fischer, New York)

If You Love Me Tell Me So, and London Bridge, two songs by Buzzi-Peccia.—The first of these is a very pretty waltz song written with such skill as few composers for the voice possess in greater degree than Buzzi-Peccia. The second is a bit of character writing that is very fine. It is music-painting and so well done, so amusing and at the same time highly artistic, that it should win a big success.

Danza Siciliano, for violin and piano, by Edmund Stern.—Dedicated to Sametini, this music is of the type concert violinists are looking for. It is brilliant and effective. At the same time, it is not excessively difficult and students of advanced grades will enjoy it and will find studying it profitable. It is quite long, the piano part covering twenty pages.

Intaglio, three waltzes in miniature, for piano, by John Tasker Howard.—The three waltzes are run together into one piece and are very good musically, in classic vein, well constructed, pretty. They are also very good for study purposes and have been carefully fingered for the student. The last, especially, is a study in thirds and sixths for the right hand that will find much favor with teachers.

(Lorenz Publishing Co., Dayton)

Abide With Me, a sacred song, by J. S. Fears.—Very simple and pretty music intended for amateur church singers in small churches. As easy as possible and as effective as it can be made with the means at hand.

When My Paw Was a Boy, a song by E. L. Ashford.—Comic. Useful for church socials and such things. As amusing as it is simple and easy.

Thou Art With Me, a sacred song by Harry Rowe Shelley.—Shelley is one of our best composers of church music and this is in his very well-known style. Brilliant, effective, well-developed, it is sure to win favor with skilled church organists and well-trained singers.

(Universal Edition, Vienna)

Piano compositions, by Ignaz Friedman. They are: Vienna Dances based on themes by Eduard Gartner; a waltz by Johann Strauss (Frühlingsstimmen) in brilliant transcription; six mazurkas.—The last is the best of these. The composer has ideas and he has a really delightful harmonic and contrapuntal idiom. Only on very rare occasions does he fall into rather harsh modernisms, which are all right in their way but seem a bit out of place in this generally consonant and melodic music. It is sure that these mazurkas will be popular. As to the transcription, they may interest pianists. To this reviewer it seems futile for a man of Friedman's talent to be putting his hand to such things. At least, if one must transcribe things, why not select serious music rather than cheap dance tunes? However, the public thinks otherwise and will "fall for" these pieces whenever played. They demand a virtuoso technician.

(Chappell-Harms, New York)

For Thee, song, by Charles Gordon.—To words of his own making the composer has set an effective ballad of the conventional type with verse and refrain. The accompaniment is brilliant.

Do You Believe in Fairies, song, by Wolseley Charles.—A pretty song to very nice words by Greatrex Newman. It has a good rhythm and is in popular style. It would make a very effective encore song.

Advice, song, by Molly Carew.—This, too, would be a good encore song. It is highly amusing. Very light and unpretentious, it has in it all of the sincerity of a pleasant imagination and one is safe in predicting its success.

If Any Little Song of Mine, song, by Teresa Del Riego.—Very old-fashioned and what the Germans call "gesucht." A perfectly commonplace tune set to an accompaniment that is an affectation.

The Way to Your Heart, song, by Eugene Lockhart.—First rate popular music with a good, strong-rhythmed refrain in a sort of slow march time. Both verse and refrain are catching and the whole song should find its way to frequent performance.

If All the World, song, by H. Lyall Phillips.—Very dull and stodgy. An attempt at serious sentiment which misses its aim.

The Great Adventure, song, by Percy E. Fletcher.—This is the kind of thing our British cousins do the best. Whether this composer is a Britisher or not we do not know, but he writes like one. Had the song not been published two years ago we would predict its great success. Evidently it missed fire somewhere, which just goes to show what bad critics we are, for we would have said it was a sure winner. It is one of those outdoor things. Roosevelt would have called it "bully." It is, both poem and music!

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BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—Ferdinand Dunkley gave a recital on the great organ in the Sixth Avenue Church, which proved one of the musical events of the season. This organ was recently installed at a large cost, being a memorial gift from Mr. and Mrs. W. M. Cosby. The instrument was heard to fine advantage on the occasion of Mr. Dunkley's recital. On the same program the Allied Arts Chorus gave several delightful numbers, including the anthem, *Praise the Lord*, music by Ferdinand Dunkley, with Mrs. J. J. Strickland, Mrs. Walter Going, and J. Phil Maguire as soloists. Owen Gillespie, tenor, sang Mr. Dunkley's song composition, Love.

At a meeting of the Allied Arts, Mrs. Ray South played several violin numbers by Friml, with Mrs. E. T. Rice at the piano. Mrs. Leonard T. Beecher gave an exquisite reading of her son's poem, Birmingham.

At the first study meeting of the Music Study Club in the New Year, Mrs. C. W. Phillips led, taking the subject, Piano Music; the Smaller Form. She illustrated with various piano numbers.

A musicale of note was rendered at the Birmingham Conservatory at a recent meeting of the class in Musical Appreciation, when the modern impressionism of Schumann was illustrated by Schumann's *At Evening*, played by Edna Gockel Gussen, director, and his Kreisleriana, and Papillons, played by Ethel Abbott and Marion McRay.

A morning musicale was presented under the auspices of the Music Study Club in Cable Hall, with Beatrice Tate Wright, pianist, and Harold Johnson, violinist, rendering the program.

Mrs. Paul Earle, pianist, and Mrs. Joseph Smolian, reader, gave a truly artistic program before the Allied Arts Club, January 18.

A trio of Birmingham musicians have formed themselves into a group and are giving attractive programs. The trio is composed of Leslie Roze, soprano; Pearl Stewart, violinist, and Eula Morris, pianist-accompanist. They call themselves "The Gypsies."

Mrs. George Eaves presented pupils in recital.

Eugenia Wilkerson Shook, violinist, presented pupils in violin recital.

Virginia Morris, pupil of Mrs. Robert E. Yolton, appeared in piano recital, assisted by Jean Yolton, violinist.

The Birmingham Conservatory is presenting younger pupils in a series of Saturday afternoon recitals. A. G.

Sciapiro String Quartet in Prague

Michel Sciapiro, violinist, teacher and composer, was recently notified that his *Tusitala, A Fantasy for String Quartet*, was chosen for performance by the celebrated Sevcik-Lhotsky Quartet, from hundreds of manuscripts

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a) Allegro moderato; b) Adagio; c) Allegro scherzando; d) Allegro vivace. (Vydal Fr. A. Urbánek.)

Lothar Windisperger: Dvě písně (op. 23) (Poprvé)

a) Věčné mláde jest jen slunce; b) Posvátná chvíle (Prelud J. Matějsek). (Vydal Schott, Mohu.)

Rudolf Karel: Války pro klavír (op. 18) (Poprvé) (Vydal Simrock, Berlín.)

Jindřich Hybler: "Slunecní hodiny" top 5, 1917 (Poprvé)

Cykus písní na básni Karla Tomáše. a) Shunecní hodiny; b) Piesek; c) Poutnice. (Vydala Foersterova společnost v Praze.)

Preslávka.

Michel Sciapiro: *Tusitala, A Fantasy for String Quartet*. (První provedení).

Oskar Jeremias: Klavírní kvartett E moll (z r. 1911)

a) Allegro moderato; b) Adagio molto sostenuto; c) Allegro molto capriccioso. (Rukopis.)

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Yours sincerely,
(Signed) B. Lhotsky,
for the Sevcik Lhotsky Quartet.

Gray-Lhevinne's Cleveland Concerts

On February 7 and 8, Gray-Lhevinne again played in Cleveland, O. Previous to her recent appearances there the music lovers were still talking of her seventeen successful recitals in that city last November, and her success upon these two more recent occasions was as great as formerly.

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HEARING WITH THE EYES

By Romualdo Sapiro

Has any one ever stopped to think of the effect of hearing an orchestra performance without seeing the conductor or the players, or of listening to a solo without seeing the soloists? This, of course, under obvious conditions, has happened to all of us on many occasions, but it is doubtful whether the occurrence has ever been specially analyzed. We receive musical impressions partly through our ears and partly, strange to say, through our eyes. The optical influence has a direct psychological effect upon other senses. It modifies for better or worse the worth of what we hear.

If you watch the audience while the performance of an orchestral piece is in progress you will notice that, with few exceptions, all eyes are riveted upon the conductor. Every movement and every gesture of this important personage is followed with keen interest. His plasticity becomes an integral part of the performance. The same thing happens in the case of soloists. Grace or vigor in their attitude and personal appearance appeal directly to the listener, shaping his impressions to the extent of modifying even his judgment upon the real merit of the performance.

These outside influences have been long recognized, so much so that in some musical contests a special arrangement is provided which prevents the judges from seeing the competitor. The object of such a provision is evidently to prevent the judges from being influenced in their verdict by any factor outside the musical merit of the competitor, be that man or woman, ugly or beautiful, graceful or awkward, friend or foe. They are placed in a position where they have to judge by aural impressions alone.

When Wagner conceived the innovation of the invisible orchestra for his music-dramas, apart from the musical effect, he had in mind, surely, the advantage of eliminating the sight of the players and their conductor. He wanted to make the orchestra an abstract factor in his scheme and concentrate all the attention of the spectator on the stage.

Nothing could be more logical. The sight of a conductor beating time and urging his men now to deeds of energy, now to gentle action, is a disturbing element in the performance. Nor is the sight of a man beating his drums conducive to illusion about the musical effect he produces. Much would be gained by putting all this out of sight.

School Children to Participate in Westchester Festival

As a result of plans announced January 29, the pupils of every grammar school and high school in Westchester County are to have an opportunity to participate in the annual music festival to be held May 20, 21 and 22. This will bring into action many thousands of children and older boys and girls, both in choral singing and in instrumental music. An entire afternoon's program—that of Friday, May 21—will be given over to the young people. It is expected that there will be more than 3,000 actually participating in what will be known as the Junior Music Festival.

A children's performance on such a scale is unique and will doubtless prove a tremendous drawing power. What is regarded of greater importance by music leaders throughout the county, however, is that this plan affords further opportunity to carry out the basic plan of the choral work and festival, namely that it shall provide the way for young and old, in whatever walk of life, to enjoy the recreational advantages of good music and musical training.

Junior Music Festival is being arranged through the efforts of the supervisors of music in the public schools of the county. They form a committee, of which Victor L. Rebmann, of Yonkers, director of music of the public schools of the county, is chairman. The Westchester County Music Teachers' Association, embracing supervisors and other professional teachers of music, will carry out the details of the plan. The committee, besides Mr. Rebmann, includes F. Colwell Conklin, Mamaroneck; Clifford E. Dinsmore, Tarrytown; Loretta M. Knights, Mt. Vernon; Ruth Nourse, Bronxville; J. Dale Diehl, White Plains; Eva Henderson, Scarsdale; Edna Mae Markle, Mt. Kisco; and Bernard B. Nye, New Rochelle.

The Junior Festival, to be held, as all other events of the program, in a great tent on the Kensico dam plaza, will be divided into three parts. Mr. Rebmann will conduct. The first part will consist of a chorus of 2,500 unchanged voices from the sixth, seventh and eighth grades of the public schools. The second will be a mixed chorus of 500 voices, selected from the glee clubs of the county high schools. The third will be a picked orchestra of 100 pieces, representative of the best instrumental talent in the high schools of Westchester. This Junior Music Festival is considered likely to rival in interest the work of the trained adult chorus of 2,000 to 2,500 voices, which will be heard in evening programs.

Mr. Rebmann points out that the guidance and interest of the school superintendents will be needed in the organization of the junior festival, and states that he is calling on a number of them to serve as an advisory committee. Mr. Rebmann has requested that each superintendent or supervisory officer in the schools of the county send him the names of all supervisors and professional teachers of music under their jurisdiction.

"The ensembles of the Junior Music Festival should represent the cream of the musical talent in our schools," said Mr. Rebmann, "but, above all, we want representation from every school system in the county. I have urged all school music teachers to begin rehearsing in preparation for the festival program. I believe that participating in the festival will give the children a spiritual thrill which they will cherish as long as they live, and that the audience will share this thrill. This gives us an unusual opportunity to unite musical forces from all schools in the county."

Unison and two-part material for the chorus, unison and four-part songs for the glee club, and orchestral numbers and accompaniments to some of the songs for the orchestra, are to be selected by the committee.

Max Jacobs Re-enters Quartet Field

Max Jacobs, conductor of the Chamber Symphony, who for many years gave concerts at the head of his own string quartet, has reorganized his quartet with the following new members: William Bloom, second violin, recently first violin.

To what an extent the aural impressions may be modified by visual impressions is difficult to ascertain, and it must vary from one individual to another. Some people are very sensitive in that respect, and I knew a lady—a musical enthusiast—who, having collected the best mechanical records of great pianists, could not fully enjoy them unless she looked at the picture of the pianist whose records she was listening to. There was a case in which visual suggestion had a great bearing upon the mere sense of hearing.

With the advent of radio broadcasting much of the suggestive element has come under forcible test. In listening to broadcasted music the visual factors are entirely eliminated, and, unless we know the executant, no suggestion whatever is possible. We find ourselves face to face with music alone and in the most abstract and impersonal form.

Overlooking imperfections due to physical causes which yet stand in the way of perfect reception, we come as near as possible to the effect of invisible music. The close study of such effect would probably bring about some practical reforms, which, odd as they would appear at first, might prove of real advantage. The subject is worth studying.

The only art where music and motion are happily wedded is dancing, especially stage dancing. There the eye and the ear, equally and simultaneously interested, stimulate the esthetic, higher sense of beauty. Thus dancing appeals at the same time to the sight, the hearing, and the imagination. So much cannot be said of the gestures of an orchestra leader or an instrumental player.

It is not infrequent to see in an audience people who close their eyes while intensely listening to music. They do so, evidently, to concentrate their attention, and for keen concentration it is essential that the senses involved remain undisturbed by outside influences.

What can be accomplished in time toward making the rendering of music more abstract, as it ought to be, is hard to predict. The issue may appear at present odd and far fetched, but we live in an age of rapid evolution and unforeseen achievements. What seems remote and unpractical today may become logical, desirable and feasible tomorrow. It is the case of all unexplored possibilities in every field. "Chi vivrà vedrà."

list with the New York Symphony; Otto Stahl, viola, recently with the New York Philharmonic and first violin with the Wagner Opera Company; Carl Johner, cello, soloist with many orchestras here and abroad, and Max Jacobs, first violinist.

Final Beckman Salon Musicale

On February 7, the third and final of Adelaide Beckman's Salons, which have attracted many people to Chickering Hall during the 1925-26 series, closed with a flourish. A varied musical program was furnished by the following artists: Alexander d'Atriganieff, Russian baritone, late of Geneva, Switzerland; Mary Allen, soprano; Antoinette La Farge, dramatic soprano, and Juan Reges, Chilean pianist, with Chief Ishtiope, an added surprise, in Indian songs and dances.

Mr. d'Atriganieff revealed a voice of pleasing quality and was so well received that he was obliged to give an extra number to his own piano accompaniment. Next came Miss Allen, who, with the support of Maestro Versei at the piano, was heard in an aria from *Faust*, displaying a voice of warm and excellent quality, which she uses with effectiveness. Mr. Reges is an extremely talented young man and his playing brought forth applause and comments of a most enthusiastic nature. Winning favor, also, was the artistic singing of Miss La Farge, who revealed a voice of lovely quality and good interpretative ability in an operatic aria and the French song, *Il Neige*, Bemberg, which was exquisitely done. May Fine was at the piano. Each of the artists received a warm reception from the large audience, which included a number of musicians, among them: Mr. and Mrs. Cesare Sturani, Andres de Segurola, Marjorie Meyer, George Reimherr, Harriet Foster, Rhea Silberta and others.

As a climax of the program, Chief Ishtiope (Wesley Robertson), in an attractive Indian costume, delighted those present with his singing of several native songs, *Pale Moon* being especially well sung, followed by an Indian dance. Tea and dancing prevailed for the balance of the afternoon. Mrs. Beckman is to be congratulated upon the success of her musicales, and so much interest has been manifested that next season it is planned to give a longer series. This is not at all surprising as there is a certain atmosphere of charm and informality prevailing that is quite different from the average series of similar musicales.

Gescheidt Voice Class Meets

The regular monthly session of Adelaide Gescheidt's voice conference class was held at her New York studios on January 28, when the question of voice and its normal development, according to Miss Gescheidt's scientific principles, formed the theme of an interesting and animated discussion by the students. Demonstrations of the various questions brought up made each principle of Miss Gescheidt's procedure clear. The class session was followed as usual by a program rendered by three very interesting singers of Miss Gescheidt's development—Lucille Banner, coloratura soprano; Anita Self, dramatic soprano, and Foster Miller, dramatic baritone. Miss Banner's brilliant voice showed to advantage in selections which included *Giunse alfin il momento* and *Deh Vieni* (Mozart), *Ein Traum* (Grieg), *Er Ist's* (Wolf), and *Das Veilchen* (Mozart). Miss Banner showed great talent, and should go far in her career. She sang with unusual artistic finish and depth of feeling. Miss Self sang *Carmela* (Mexican) and *Ay, Ay, Ay* (Argentine) in Spanish, also *The Lament*, *The Poet Sings* (Watts) and *Ecstasy* (Rummel). Her voice is full and free throughout the range, and she sings with intelligence and warmth. Mr. Miller sang *Bois Epais* (Lully), *Volga Boat Song*, *O, du Meine Holder Abendstern* (Wagner), and *Tally Ho!* (Leoni). He has a rich, resonant voice of great promise and sings with musical feeling and understanding. Betty Schuallen presided at the piano.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

A MUSIC CENTER

A suggestion was made in the Times that the Opera House location which is being agitated at present, might well be placed on the site of the present Vanderbilt house, Fifth Avenue, 57th and 58th Streets. Certainly that would be a wonderful location and I am sure that if it was left to the general opera going public, there would be an overwhelming vote for its being in the heart of the best residential district, so prominent a position and also near where so many other institutions devoted to music are already built, with others contemplated. Aeolian Hall, Carnegie Hall, Steinway Hall, large piano houses are already assembled, and other buildings handsome, dignified and up to date. How much better to have an opera house where it would be one of the ornaments of the city, rather than stuck down in part of a block quite out of the way. I for one would gladly subscribe to a fund for building in that particular locality, and I am sure there are hundreds who would do so, not only opera goers but people interested in beautifying the city.

It would indeed be a fine location for the new Opera House, but think, in the first place, what that plot of land would cost to acquire. Aside from that, it is hardly large enough for a house the size which the new Metropolitan Opera must be. There are many objections from the esthetic standpoint to the situation chosen on West 57th Street, but on the other hand there are many points in its favor, and the chances are that it will be erected there.

CONGREGATIONAL SINGING

"Years ago when I was a child, the congregation at church was always expected to join in the singing of hymns; indeed it was requested to do so by the minister when the hymns were given out. Not all the voices of the audience were trained, but there was a heartiness about the singing of the hymns that often seems lacking at the present day. The minister himself joined in. It is to be hoped that any revival of an old custom, such as was 'tried out' at Columbia College last Sunday, may prove to be successful."

The singing by the congregation of some of the hymns is associated with childhood when the custom still prevailed in many small towns. In the remembered church, the congregation turned and faced the choir, to keep in touch with them. But how the congregation enjoyed it. Every one with, or without, a voice, joined in. No one criticized; there was a general feeling of comradeship. We were really taking part in the service, not just listening to others. The music in most American churches is of a high quality and many go to church to hear the music who would not otherwise attend. But there might be at least one hymn during the service for the congregation to take part in.

How MANY YEARS?

"Would you be kind enough to inform me as to the length of time Melba has been singing in opera? How old was she when she made her debut? Will she come to the United States to make a farewell tour, as it is said she is making in England?"

Melba was born in 1861, and while she had sung occasionally in concerts, it was not until 1887 that she made her debut as an opera singer, at the age of twenty-six. On October 12, 1887, she sang the role of Gilda at Brussels, making an immense success. In May, 1888, she made her first appearance at Covent Garden, London, singing Lucia. The enthusiasm was great, as it was wherever she appeared. Covent Garden opera owed much to the fact of Melba being a member of the company, appearing season after season with unabated success. It was five years later, in 1893, that New York had the opportunity of hearing her at the Metropolitan Opera House, where as Lucia she justified her European successes. Her career has been one continued triumph, and it was said of her in 1919, "As a coloratura singer she has not now, and possibly never had, a superior." She is a thorough musician and it is probable that her farewell tour will not lack in interest. There has been no announcement of a tour in this country.

Bach Festival May 14 and 15

The 1926 Bach Festival is scheduled for Friday, May 14, and Saturday, May 15, at the Packer Memorial Church, Lehigh University, Bethlehem, Pa. As usual, Dr. J. Fred Wolle will conduct. The programs will be presented by the Bach Choir (300 voices), prominent soloists, and orchestra made up of musicians from the Philadelphia Orchestra, an organist and the Moravian Trombone Choir. Seven cantatas and a motet will be given at the afternoon and evening concerts on May 14 and include Christians, Grave Ye This Glad Day; O Praise the Lord for All His Mercies; Jesus, Now Will We Praise Thee; Christ Lay in Death's Dark Prison; God So Loved the World; Whoso Doth Offer Thanks; O Christ, My All in Living, and the motet for double choir: Sing Ye to the Lord a New-Made Song. The soloists engaged for these programs are Mildred Faas, soprano; Mabelle Addison, contralto; Arthur Kraft, tenor, and Charles T. Tittmann, bass. The two sessions on May 15—at 1:30 and 4 o'clock—will be devoted to the Mass in B minor, the soloists for which are Emily Stokes Hagar, soprano; Mabel Beddoe, contralto; Nicholas Douty, tenor, and Henri Scott, bass.

Fitziu Scores in Othello

When Anna Fitziu sang Othello with the Chicago Civic Opera recently, Karleton Hackett, well known critic of that city, wrote as follows: "Anna Fitziu sang her third performance in three days and sounded as though she had simply been in training for this particular occasion. It was by far the best thing she has ever done. Her voice was more richly colored and expressive of the music, the main outlines were broader and with a surer touch in the delicate phrases. In the final act her singing reached its height. The tone was lovely, in tune with the text and under excellent control."

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Under the direction of Selby C. Oppenheimer, Mischa Levitski made his first appearance here in several years by giving a memorable piano recital in Scottish Rite Hall, January 22. Mr. Levitski delighted his large audience by the poise and reposefulness of his attitude, the brilliancy of his technique and the loveliness of his tone quality. He created an extraordinary impression. At the end of the recital many admirers gathered at the foot of the stage clamoring for favorite numbers. The artist graciously complied and it was only after the auditorium had been put in darkness that the audience took its departure.

Feodor Chaliapin, who returned in recital for the third successive season, was again greeted by thousands of San Franciscans when, on January 24, he appeared at the Civic Auditorium under the management of Selby C. Oppenheimer. He sang many of the familiar songs for which he is known and introduced several new ones. The Russian basso was in excellent vocal condition and in an equally excellent mood. He sang his Russian songs in an unforgettable manner, bringing to each his customary wealth of dramatic expression and individuality of style. Max Rabinowitz proved himself a masterly pianist in the double capacity of soloist and accompanist.

Leonid Bolotine, assistant concertmaster, was soloist with the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, playing Glazounoff's A minor concerto before an audience that filled every seat of the Curran Theater, January 24. This was Mr. Bolotine's first appearance here as a soloist and because of the skill and artistry of his performance he won a decided triumph. The orchestra was heard in the overture to Mignon (Thomas); Impression of Italy (Chapentier); Money Musk (Sowerby), and In the Village (Ippolito-Ivanoff).

The first of the Alice Seckels Matinee Musicales to take place after the holiday interval was on January 25. The many subscribers to this series were charmed with Paul Leyssac and Dwight Fiske, who presented their clever and fascinating Kaleidoscope program.

Marion Nicholson, young California violinist, gave her first recital since her return from New York at the Fairmont Hotel, January 27. The affair was largely attended. Miss Nicholson exhibited firm yet pliant technic and a warm and colorful tone. Miss Nicholson was fortunate in her choice of an assisting artist for Benjamin S. Moore is a pianist with a clear, singing tone who plainly feels his music.

Marguerite Melville Liszniewska was the soloist with the San Francisco Symphony Orchestra, January 29 and 31, when Alfred Hertz led this organization through the eighth pair of concerts at the Curran Theater. Mme. Liszniewska played Schumann's piano concerto A minor. It was at once apparent that Mme. Liszniewska is a sensitive, imaginative musician with a refined, poetic style. The beauty of her tone and the brilliancy of her playing blended with the orchestra into a performance which aroused considerable enthusiasm. The symphony of the program was Goldmark's Rustic Wedding and the novelty Debussy's Iberia, to which scores Mr. Hertz gave impressive readings. It is always a joy to listen to Mr. Hertz for he is a conductor who has a fine sense of proportion, an innate conception of beauty and color and his emotional qualities combine in making his concerts valuable from the cultural and pleasurable standpoints.

On January 28, in the Fairmont Hotel, Ursula Greville, editor of The Sackbut, interpreted a group of songs, with Mrs. Sigmund Bauer at the piano, when the Pacific Musical Society gave a program devoted entirely to British music. Ellen Edwards, English pianist also participated.

Margit Tilly, English pianist, who has been residing in San Francisco during the last year, was heard in a recital at Chickering Hall on January 29. The feature of Miss Tilly's program was her fine reading of Arnold Bax' piano sonata No. 2.

The Arrillaga Musical College presented four senior pupils in a joint recital in the college concert hall.

The San Francisco Conservatory of Music announces new classes in French, German and Italian for beginners and dictation classes in all three languages for singers who already have some knowledge of the language. There are both day and evening classes. There are also new classes forming for sight-singing, both day and evening.

The Pro Musica Society held a meeting recently in the reception room of the Wiley B. Allen Company. Redfern Mason, president of the San Francisco Chapter, gave a short discourse and presented E. Robert Schmitz, international president, who explained the purposes of the society among

which is to keep the community in touch with the best in modern music and art.

L. E. Behymer, concert manager of Los Angeles, was in San Francisco during the past week.

John C. Manning was installed as president for the current year of the San Francisco Teachers' Association at its recent meeting. An interesting program under Mr. Manning's direction followed the business meeting.

William Gwin, Jr., San Francisco tenor, gave a recital at the Seven Arts Club, January 27, which was thoroughly appreciated by the large attendance. This was Mr. Gwin's only public concert before returning abroad.

Pearl Hossack Whitcomb presented her pupil, Muriel Bates Keast, in a recital at Chickering Hall on January 26. Miss Bates has a voice of exquisite quality which she uses with skill. She was accompanied by Lincoln S. Batchelder.

C. H. A.

PORTLAND, ORE.

PORTLAND, ORE.—The Rose City is proud of its new conductor, Willem van Hoogstraten, who made his seventh appearance with the Portland Symphony Orchestra on January 25 at the Public Auditorium. This time the orchestra had the assistance of Paul Kochanski, violinist, who, under Mr. van Hoogstraten's baton, was heard in the Brahms concerto in D major, op. 77. Mr. Kochanski seemed to reach the summit of excellence and he had a great reception. Other well liked numbers were Schubert's overture to Rosamund, Moussorgsky's fantasy, A Night on Bald Mountain; Debussy's Fêtes and Wagner's overture to Tannhäuser. In short, the concert went off beautifully and many music lovers were turned away for lack of room.

Sousa's Band, brought here by W. T. Pangle, local manager, recently favored the city with four fine concerts. More than 15,000 Oregonians greeted the band and its conductor, Lieutenant Commander John Philip Sousa. At the second concert, Mr. Sousa was dubbed a Knight of the Royal Rosarians, much to the delight of the huge audience. W. C. Culbertson, prime minister of the Rosarians, conferred the degree on the conductor, members of the Rosarians forming a long line across the stage of the Public Auditorium. The title of March King was given with the degree.

Sigrid Onegin, contralto singing under the direction of Sterns & Coman, made her Portland debut at the Public Auditorium on January 22. She sang eight extra selections and repeated two numbers. A large audience lavished its applause on Mme. Onegin as well as on her accompanist, Franz Dorfmüller.

Benno Moiseiwitsch, pianist, gave a brilliant recital on January 21 at the Public Auditorium. The artist, who has made three appearances here, played under the management of the Elwyn Concert Bureau, H. M. McFadden, general manager. There was a large audience.

Knut Ohstrom, tenor, of the Royal Opera, Stockholm, aroused much enthusiasm at his concert, January 24. The Columbia Male Chorus, Ernst Harold, director, assisted. J. Hutchison furnished artistic accompaniments.—J. R. O.

LONG BEACH, CAL.

LONG BEACH, CAL.—Cecil Arden, third on the artist course of the Seven Arts Society, appeared at the Virginia Hotel, January 19, in a pleasing program of songs covering a wide range of composers. Miss Arden, in unusually good voice, delighted her hearers with her interpretations. She was accompanied by Nils Nilson, who gave three piano numbers.

The Long Beach Municipal Band gave, on January 20, a program in which all the compositions were by members of the band. Mr. Herbert Clarke, director, arranges these programs from time to time, and they are very popular with the band audiences. Among the numbers given were March, With the Colors, Robert B. Chisholm; Overture and Fraternity, Herbert L. Clarke; xylophone solo, The Westerner, Anthony F. Gill; concert waltz, Arnama, Barney Goss; grand military fantasia, Comrades in Arms, Watson W. Knowles, and others.

The Royal Welch Gleemen, under the directorship of Dr. Joseph Bowen, with Gerthen B. Davies, accompanist, gave two concerts, one on January 20 at the Municipal Auditorium, and the second at the First Congregational Church, January 24. Hymns from the Welsh hymnals, solos and ensemble work delighted the audiences which these singers gathered. The Cambrian Society of Long Beach was present on both occasions, and many testimonials of affection passed between the countrymen.—M. T. H.

Kentucky M. T. A. to Hold Convention

The Annual Convention of the Kentucky Music Teachers' Association is to be held in Louisville on March 4, 5 and 6. There will be many attractive features offered during the three day session. The officers of the Association are:

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HOW THEY LOOKED THEN—



MYRON D. KINSEY.

as he looked some ten years ago, before he went to Culver Military School, where he learned many things about horsemanship. This is not the first time Mr. Kinsey has been depicted here riding upon one animal—or another.

President, Arthur W. Mason (Louisville); vice-presidents, Lawrence Cook (Louisville), Helen McBride (Louisville), Harriet Poynter (Shelbyville), Lucy Chinn (Frankfort), treasurer, Mary Grisson (Louisville); recording secretary, Virginia Tyler (Lexington); Mrs. Walter Simmons (Louisville), corresponding secretary, and Minnie M. Kimball (Louisville), chairman of the piano section.

Wildermann Institute Notes

After numerous requests, the interesting and educational recital-demonstrations which the Wildermann Institute gave last season, were repeated. The same class routine in ear training, rhythmic drill and theory was demonstrated as taken place each week in the classes at the Institute. The first demonstration took place at Feldman Auditorium of Curtis High School, St. George, Staten Island. The second was given January 10, at Morris High School, New York City.

The training of young students was shown not alone in the class work drills, but also in the rhythmic orchestra composed of fifty-five members of the junior classes. All these students read from real scores. The class work of the Institute is most systematic and leads from the simplest studies on through to the higher classes of counterpoint and composition.

A series of recitals will begin in February and end in June, when a large number of the students will be heard. June 9 is the date chosen for the annual graduation exercises at Aeolian Hall.

A very large class of teachers is taking advantage of the normal training given by Mary Wildermann, founder and director of the Institute. Too, a new course has been added, that of Dalcroze Eurythmics, under the direction of Nelly Reuschel, whose talented pupil, Mercedes Krug, gave a demonstration, and in both the recitals, at Feldman Auditorium as well as Morris High School, Miss Krug was the recipient of applause which was well deserved. Classes in Dalcroze are now being held each Wednesday at the St. George center of the Institute.

The enrollment at the St. George studios has been so heavy that an annex was recently acquired in the beautiful new Wisteria, St. Marks Place and Nicholas Street.

MUSIC IN MILAN

MILAN.—At La Scala, January 16, there was the season's first performance of *Aida*. For this ever popular Verdi masterpiece the house as usual was filled with a large and aristocratic audience. Maria Carena makes a beautiful *Aida*; she was not at her best vocally, but the audience seemed to like her, at least the applause was warm and continued until she appeared several times at the footlights after her first act aria; in the Nile scene she had some fine moments, but is weak in the dramatic points; her interpretation also lacks warmth. One could not imagine a more beautiful Amneris than Giuseppina Zinetti; her artistic interpretation leaves nothing to be desired although vocally she is not in as good form as last season and frequently was a trifle off key. Pertile had another of his many opportunities to display his fine qualities as a finished artist; his *Celeste Aida* was sung with dramatic vigor and was received with a burst of applause. Franci was an energetic Amonasro; his powerful, full, rich voice, glows with beauty, and his interpretation is imposing; to him fell the honors of the evening. Righetti makes an excellent Rhamphis both vocally and artistically, and Cesare Baromeo (Chase Sikes), a dignified and impressive King, vocally deserves great commendation. Venturini makes a very fine messenger. Maestro Santini, in this the second opera rehearsed and conducted by him this season, proved himself again a conductor of distinction. The ballet danced well, with charming Cia Fornaroli in the solo dance, which was superbly done. The chorus as usual was splendid, the scenery beautiful, and the costumes gorgeous. The stage management deserves great credit for the artistic arrangement of the Triumph Scene, which makes a most wonderful spectacle. There was much genuine applause for the artists and maestro, who appeared half a dozen or more times before the curtain.

POOR PRODUCTION AT THE CARCANO

At the Teatro Carcano the present new management does not seem to be giving as good productions as are usually to be seen at this popular theater, and in consequence the attendance has fallen off considerably. This seems a pity, as there formerly has always been a splendid attendance. It is to be hoped they will wake up and give some better performances.

A NEW OPERETTA

A new operetta, *La Governatrice*, libretto by A. Rossato, music by Italo, the pen-name of Piero Ostalli, president of the Sonzogno music publishing firm, was given its first performance at the Teatro Lirico here on January 8 by the La Gaudiosa Operetta Company, which belongs to the Sonzogno firm. The tasteful theatrical libretto is an amusing fantastical tale, which gives many opportunities to the composer. In this composition, Italo proves himself a musician of knowledge and taste. The score has an abundance of technic, melody both languid and brilliant; it is music full of color. The scenery, especially designed and painted for this production by Guido Galli, is gaudy and

effective. The costumes, designed and executed by Luciano Ramo, were admirable works of art. The interpretation given by the company deserves great praise. The work was received with sincere enthusiasm.

Another of the popular price concerts was given at the Verdi Conservatory, January 9, by the Hungarian violinist, Endre Gerthner, who played a splendid classic program. In all his numbers he proved himself an artist of varied technic and interpretation. A large audience warmly applauded each and every number. He was capably accompanied by Maestro Marino Beraldi at the piano.

ANTONIO BASSI.

Laros Has "Extraordinary Artistic Insight"

Earle Laros appeared as soloist with the Cincinnati Orchestra on January 24, and the next day his playing was commented upon very favorably by the critic of the Cincinnati Inquirer. Excerpts from his review of the concert follow: "The artistic dignity of the program rested chiefly upon Rachmaninoff's concerto No. 2 for piano and orchestra. Patently Slavic in tone, this concerto has qualities that have endeared it to musicians as well as laymen. While it has the vigor and slightly melancholy tinge that one detects in all the compositions of Rachmaninoff, it is predominantly lyrical in tone and expression, especially in the second movement. It was in this manner that Earle Laros, soloist for the day, was featured. Any composer of piano music would have reason for gratitude to have his work interpreted by an artist like Mr. Laros. That he has a finished technic was well illustrated in his playing of the brilliant allegro. Unlike many performers, though, he makes his technic a means to an end, rather than an end in itself. He bent every effort toward a sincere and adequate interpretation of the composer's thoughts and emotions, and discreetly refrained from all indulgence in affected mannerisms. He played the concerto with admirable restraint, obtaining his effects unobtrusively but none the less beautifully, and at all times gave evidence of his extraordinary artistic insight."

Performances of Grainger's Works Widespread

From many different parts of the world come accounts of performances of Grainger's orchestral and chamber works. His Colonial Song, for violin, cello and piano, was recently given in Melbourne (Australia), by the Proctor Trio, while other Australian performances include County Gardens, in Brisbane, and orchestral renderings in Adelaide (by the South Australian Orchestra, conductor W. H. Foote) of Colonial Song, Mock Morris, and Shepherd's Hey—the latter being vociferously encored.

In Munich (Germany), Hermann Zilcher recently conducted Grainger's Mock Morris, Irish Tune from County Derry, and Molly on the Shore, for string orchestra. The Munich press commented as follows: "Percy Grainger's three pieces for string orchestra made friends immediately, all being warmly applauded. The freshness and vitality of

the first number, the deep emotionality of the Irish Love-song, the lightness and rhythmic verve of the third item all being most favorably presented under Hermann Zilcher's baton."

Grainger's Children's March, for piano, wind instruments and double basses, is scheduled for performance this season in Oslo (Norway) by Mary Barratt-Due and the Oslo Philharmonic Orchestra.

Cincinnati Conservatory Notes

CINCINNATI, OHIO.—Music and Belles Lettres was the subject treated by Thomas James Kelly, of the voice department of the Cincinnati Conservatory of Music, in a talk before the Rockdale Temple Sisterhood of Cincinnati, January 14. Mr. Kelly, who has devoted much time to research in musical literature, opened his address with some remarks on the essential nature of poetry, and then continued with a discussion of the art of music, as seen by the poets and as celebrated in their works. This theme, described by the title, *Voice and Verse, Blest Pair of Sirens*, was followed by an amusing revelation of the blunders committed by literary men when venturing into unknown fields of musical terminology. After considering what, if any, creative element is to be found in criticism, Mr. Kelly closed with a reference to the relative trend of the two arts, Music and Belles-Lettres, and their increased connection.

Virginia Hildreth, a twelve-year-old pianist from the class of Mrs. Thomie Prewett Williams, was presented in a recital at the Cincinnati Conservatory Concert Hall, January 15. She was assisted by two other juvenile musicians—Jean Gruenberger, a dancer from the studio of Halina Feodorova, and Dorothy Heimerdinger, violinist, a pupil of Etelka Evans—appearing on the program with her. One feature of the performance was Miss Hildreth's rendition of three pieces from *Miniatures*, a group of compositions especially written for children studying piano, by Clara Gregory Bridge, another member of the faculty of the Cincinnati Conservatory. Little Miss Gruenberger gave a Mirror Dance and a Doll Dance, and Miss Heimerdinger presented Tor Aulin's *Humoresque*, both of them being accompanied by Miss Hildreth. The pianist's selections included Haydn's C major Sonata; the *Miniatures*; Paderewski's *Minuet*, and Russian Dance, by Cyril Scott. Her concluding number was the first movement of Mozart's D minor concerto, in which Miss Hildreth was assisted by Mrs. Williams, who played the orchestral part on a second piano.

A string quartet from Dr. Karol Lisznewski's class in chamber music was heard at the student recital at the conservatory, January 9, playing the andante cantabile from Tchaikowsky's string quartet in D major, op. 11. The group is composed of Waldene Johnston and Beatrice Moser, violins; Christine Colley, viola, and Marjorie von Staden, cello.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE MARK STRAND

The program at the Strand Theater last week opened fittingly with a tribute to Lincoln's birthday—the Mark Strand Symphony Orchestra, under the leadership of Carl Edouard, playing Gerstenberger's North and South, announced as a "first time" presentation. It was exceedingly interesting, with Old Black Joe as the theme and introducing snatches of other songs of the Civil War period. The orchestra played splendidly in excellent form and praiseworthy unison. Another artistic effect, for which this theater is so favorably known, was gained in a number called Idyll, with Mlle. Klemova and the Ballet Corps in a Brahms Valse and Delibes Pizzicato. They danced to the accompaniment of half a dozen harpists—the Tamara Utgoff Harp Ensemble. In their white wigs and gowns, the dancers and the musicians presented a lovely picture. Excellent, too, was the solo with which the Ensemble introduced the remainder of the feature. George Stickney, of the Monkey Talks Company, incited enthusiastic admiration with his clever Charleston dancing on stilts. John Quinlan, possessor of a fine tenor voice, and Pauline Miller, whose soprano was equally as excellent, combined in Song of Songs, by De Moyer, which selection is always calculated to please. Edward Albano, in a unit called The Box of Tricks, had the opportunity of displaying his vibrant baritone in the Harlequin song which he does so well. Leonard Workman, Betty Hale and the Melody Saxophone Sextet provided other numbers of interest. The feature picture was The Grand Duchess and the Waiter, adapted from the play in which Elsie Ferguson appeared last year. But the pictured version is excellent and to Adolphe Menjou and Florence Vidor goes much credit for excellent acting and appealing comedy sense.

THE RIVOLI

At the Rivoli last week the program began with a delightful interpretation of Gomez' II Guarany Overture, conducted by Nathaniel Finston. Harold Ramsay at the organ contributed a comic song number called Paddlin Madelin Home, cleverly illustrated on the screen, and those who are particularly fond of jazz must have enjoyed Eddie Elkins and his Melody Mixers in his three offerings—Someone to Love, Wagneriana and A Charleston Medley; the last named introduced a number of dancers. The big picture of the program was called The Bughouse Cabaret, a divertissement devised and staged by John Murray Anderson. This was indeed cleverly put on but about as ridiculous as anything could be. The feature picture was entitled Behind the Front, a very clever portrayal of the comic side of army life during the war. In this Wallace Beery brings many laughs, and the part he plays was certainly made specially for him. Also interesting were Love Nest, a colored Pictorial Fantasy, and the usual Rivoli Movievents.

THE RIALTO

It took two years of residence in the South Sea Islands on the part of Robert J. Flaherty to make the motion picture, Moana, shown at the Rialto last week, and to judge by the finished product the time and expense have been well worth while, for the picture gives a most interesting insight into life and love in the South Seas. The tropical beauty of the country is well brought out, and it is amazing what Mr. Flaherty has accomplished in the way of making his native characters all appear so natural that it is hard to believe they were posing before a camera.

The surrounding program for Moana also was interesting, opening with selections from Flotow's Martha, played by the orchestra. This was followed by the Rialto Cinemevents, concluding with the Evening Graphic's sales-girls' movie contest. Roy Dietrich, tenor, then sang, much to the liking of his listeners. Sometime and Sitting on the Top of the World. Of interest was a short film novelty in color based on Beethoven's Moonlight Sonata. Hy. C. Geis was given his usual enthusiastic reception following his organ selection at the Wurlitzer, last week's number

I SEE THAT

James Wolfe has been honored by the Green Room Club. Max Jacobs, conductor of the Chamber Symphony, has reorganized his quartet. William Murdoch has returned to England. The annual convention of the K. M. T. A. is to be held at Louisville, Ky. May Barron is to be under the management of Annie Friedberg. Mayo Wadler will give his first Carnegie recital on March 1. The Leschetizky Monument Committee is seeking additional funds from pupils of this distinguished composer. Olga Samaroff's article in the New York Evening Post is answered in an Editorial in this week's issue. Adelaide Beckman's musicales, now closed for the season, were such a success that a longer series is planned for next year. Romualdo Sapiro discusses the value of listening with the ears, and with the eyes. Furtwangler was given an ovation on his return as guest conductor of the New York Philharmonic Orchestra. Some new and extremely modern works were produced by the International Composers' Guild. Rome gave Godowsky a phenomenal welcome. Ignaz Friedman is to go under George Engles' management.

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being Don't Forget to Remember. Vess Ossman and Rex Schepp, banjoists, played with dexterity some Dixie medleys, assisted by Doris Vinton, danseuse. The program was concluded with The Wind Jammers, an Aesop Fable.

THE CAPITOL

The Black Bird, an underworld melodrama starring Lon Chaney, registered such a success during the week of January 31 that it continued to be the stellar screen attraction at the Capitol last week. Major Edward Bowes secured Rudy Wiedoeft, the well known saxophonist, as an added feature for the program last week. His selections included two of his own compositions, Saxophone Blues and Sax-Serene and his own transcription of Drdla's Souvenir and Marcheta. Under the direction of David Mendoza, the orchestra played Von Suppe's The Beautiful Galathea, which was said to be the first time this overture had been given in a motion picture theater. Joseph Fuchs, the concert master of the orchestra, played Hubay's Hejje Kati; Pietro Capodiferro, first trumpeter of the orchestra, was heard in For All Eternity, and the ballet was presented in A Persian Market. Irving Berlin's new song, Always, sung by William Robyn, and Erick Bye, the Norwegian baritone, singing the Eri Tu aria from The Masked Ball, were retained on the program last week.

NOTES

The new broadcasting studio of the Capitol Theater is now in operation. The statistics department of that theater states that since Major Edward Bowes announced several weeks ago that souvenir photographs of the Capitol Theater "Family" were available for distribution, requests, averaging a thousand a day, have been coming in through the mail.

Lajos Shuk, solo cellist of the Sunday Symphonic Society, was scheduled to be the assisting artist at its fifth free concert at Hampden's Theater on February 14. His programmed number was Lalo's concerto for cello and orchestra. The concert opened with Beethoven's Seventh Symphony and included also the Rakoczy March by Berlioz. The program was broadcast through WJZ and WGY.

NEW YORK CONCERT
ANNOUNCEMENTS

FEBRUARY 18—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Myra Hess, piano recital, afternoon, Aeolian Hall; Haarlem Philharmonic Society, morning, Waldorf-Astoria.
FEBRUARY 19—Philharmonic Orchestra, afternoon, Carnegie Hall; Ossip Gabrilowitsch, piano recital, evening, Carnegie Hall; Friday Morning Musicals, Biltmore; Helen Teschner Tas, violin recital, evening, Steinway Hall; Loretta Degnan, song recital, afternoon, Aeolian Hall; Dai Bell, piano recital, evening, Chickering Hall.
FEBRUARY 20—Philharmonic Orchestra, morning and afternoon, Aeolian Hall; Solito de Solis, piano recital, afternoon, Town Hall.
FEBRUARY 21—Philharmonic Orchestra, afternoon, Carnegie Hall; Harold Samuel, piano recital, afternoon, Town Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium; Bachaus, piano recital, afternoon, Aeolian Hall.
FEBRUARY 23—Mischa Weisbord, violin recital, evening, Carnegie Hall; Winifred Cornish, piano recital, Lynwood Farnam assisting, evening, Town Hall.
FEBRUARY 24—Bruce Benjamin, song recital, evening, Town Hall; Mieczislaw Horzowski, piano recital, afternoon, Town Hall; Helen Mennig, piano recital, afternoon, Aeolian Hall; Institute of Musical Art, students' concert, evening, Aeolian Hall.
FEBRUARY 25—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; La Forge-Berliner Noonday Musicals, Aeolian Hall; Curtis Quartet, evening, Town Hall.
FEBRUARY 26—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Lee Pattison, piano recital, evening, Aeolian Hall.
FEBRUARY 27—Symphony Concert for Young People, afternoon, Carnegie Hall; Paul Bernard, violin recital, evening, Aeolian Hall; Bruce Simonds, piano recital, afternoon, Town Hall.
FEBRUARY 28—Mary Lewis, song recital, afternoon, Carnegie Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium.
MARCH 2—Flonzaley Quartet, evening, Aeolian Hall; Frieda Williams, song recital, evening, Town Hall; Louis Graveure and Szigeti, afternoon, Hotel Roosevelt.

Turkey is about to found a State Conservatory of Music. Weimar is up in arms over a decision to curtail the annual subsidy of the National Theater. Helen von Tidebohl of Moscow has written an interesting article on Songs Of The Northern Caucasus. Koussevitzky has returned to the Boston Symphony after a midwinter vacation. Nathaniel Shilkret thoroughly enjoyed his search in the southern mountains for American folk songs. Paul Strassevitch is to have a Scandinavian tour. Marcel Journet is to return to Covent Garden. A monument to Joseph Haydn will be erected in Eisenstadt, Austria. A bust of Puccini has been unveiled at La Scala. Leo Slezak explains the secret of his rejuvenation. Mario Chamlee has been requested to remain at the Metropolitan two weeks longer than his contract calls for. In Vienna a musical play is being produced, called God's Own Musician. Brussels recently saw the first production as a whole of Schubert's romantic opera, Fierabras. Dirk Foch seems to be losing his hold in Vienna. The Guild of Vocal Teachers endorsed the stand of Joseph Regnies in the matter of advertising free scholarships. Lynnwood Farnam plans to play all the choral-preludes of Bach in his next Bach series. Fabien Sevitzky has organized and conducts the Philadelphia String Sinfonietta, including eighteen men from the Philadelphia Symphony Orchestra. The Mendelssohn Glee Club is celebrating the sixtieth season of its existence. The New York Music Week Association Circus de Luxe opens February 22, at the armory, Broadway and 68th street, New York. Sonia Yergin, pupil of Samoiloff, scored as Butterfly at the Hanover, Germany, Staats Opera house. The Detroit Public Library has bought the late Theodore Spiering's library. Alfred Cortot will act as examiner at the George Woodhouse piano school, London. G. W. Russell, of Christ church, N. Z., suggests sending some of our musicians there to reap a good harvest.

AMUSEMENTS

MARK STRAND BROADWAY AT 47th STREET DIR. JOSEPH PLUNKETT
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RIALTO BROADWAY AT 42nd STREET Beginning Sunday, Feb. 21st
"THE GIRL FROM MONTMARTE" with BARBARA LA MARR and LEWIS STONE A new, Romantic Drama of Old Sunny Spain FAMOUS RIALTO ORCHESTRA

GREATER RIVOLI BROADWAY AT 49th STREET Beginning Sunday, Feb. 21st
"SEA HORSES" Paramount's Great Sea Thriller and GREAT MOMENTS FROM GRAND OPERAS

INTERNATIONAL COMPOSERS' GUILD PRESENTS NEW WORKS

(Continued from page 5)

entertainment one is simply wearied. It seems to be genius of a high order misplaced, exaggerated, gone wrong, a mood too long-sustained.

Casella's concerto is powerful if not beautiful. It is modern in the extreme—dissonant, unlovely, yet undoubtedly powerful. One may not like it, but admire it one must. Its composer says he feels he has in it truly achieved a modern Italian style. Being deeply learned, Mr. Casella's statement may be accepted as fact. At all events, the work is built upon Italian tradition with fine devotion. It would seem to this reviewer, however, that rather more thought and science than emotion and inspiration went into the making of this music. And how can modern Italian music be built of science upon old Italian music which was all emotion?

How can any modern music be built upon old music—modern music being, apparently, devoid of emotion, and old music being little else but emotion? Posterity will reply.

Fritz Reiner and Albert Spalding with Buffalo Symphony

Fritz Reiner was guest conductor with the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, on February 14. At the organization's fifth concert, Albert Spalding will be the soloist.

Francis Maclellan, internationally renowned operatic tenor, has opened a vocal studio in New York, where he will give instruction in everything pertaining to vocal art. The Watch on the Rhine is eighty-six years old. La Governatrice, a new operetta by Italos, was given its premiere at the Teatro Lirico in Milan.

Michel Scipiro's string quartet, Tusetala, was chosen for a performance by the Sevcik-Shotsky Quartet. School children are to participate in the Westchester Festival.

The piano score of A Light from Saint Agnes has been published.

Joseph Szigeti is considered a very fine program maker. Fortune Gallo has received the third Order of Knighthood in the Order of the Crown of Italy.

The Mid-West Music contest offers scholarships and cash prizes.

The Carnegie Museum of Philadelphia is exhibiting musical instruments belonging to Rudolph Wurlitzer.

Monte Carlo Opera Company announces the first performance of Honneger's opera, Judith.

Smetana's Bartered Bride has had its 900th performance in Prague.

Miguel Fleta triumphed in Tosca at Nice. Dr. J. Fred Wolfe is completing plans for the 1926 annual Bach Festival at Bethlehem, Pa.

Paul Althouse will have a busy month in March filling concert dates and guest performances in opera.

Heifetz recently visited Berlin for the first time since boyhood.

Klemperer was tendered a reception and recital at the Institute of Musical Art.

Alfred Mirovitch is in New York this winter and will give a series of recitals at Chickering Hall.

The deficit of the Salzburg Festival Society makes the realization of the festival doubtful.

Leopold Stokowski has returned to his post as conductor of the Philadelphia Symphony after a three weeks' vacation.

Cadman has been retained this year, as he was last, to compose and conduct music for the Rose Festival at Portland, Oregon.

WHERE THEY ARE TO BE

As Announced

ALTHOUSE, PAUL—March 9, Palm Beach; 17, Delaware, O.; 19, Lockhaven, Penn.; 22, Washington, D. C. (Lohengrin); 25, Philadelphia, Penn. (Tannhäuser).
 BISHOP, ERIC—Feb. 27, Brooklyn, N. Y.
 CHAMBER MUSIC SOCIETY OF NEW YORK—Feb. 19, Redlands, Cal.; 20, Los Angeles, Cal.; March 1, Oakland, Cal.; 2-9, San Francisco, Cal.; 15, Oakland, Cal.
 COATES, JOHN—Feb. 21, Chicago, Ill.; March 1, Buffalo, N. Y.; 8, Montreal.
 DADMUR, ROYAL—Feb. 27, Atlantic City, N. J.
 DAVIS, ERNEST—March 3, Albany, N. Y.
 ENESCO, GEORGES—Feb. 19-20, Philadelphia, Pa.; March 5-6, Boston, Mass.
 FLONZALEY QUARTET—Feb. 18, Johnston, Pa.; 19, Baltimore, Md.; 22, Greenville, S. C.; 26, Harrisonburg, Va.; March 5, Boston, Mass.; 8, Burlington, Vt.; 9, New Rochelle, N. Y.; 11, Washington, D. C. (White House); 12, Hollidaysburg, Pa.; 14, Indianapolis, Ind.; 15, Bloomington, Ill.
 GIANNINI, DUSOLINA—Feb. 28, New Britain, Conn.; March 2, Buffalo, N. Y.
 HART, WENDELL—Feb. 22, Lowell, Mass.; March 20, New York; April 2, Richmond, Va.; 8, Columbus, Ohio; 12, Montreal, Can.; 30, Orange, N. J.
 HESS, MYRA—March 12, Providence, R. I.; April 4, Chicago, Ill.
 HUGHES, EDWIN—Feb. 22, Washington, D. C.; 23, Huntington, W. Va.
 HUTCHESON, ERNEST—March 5-6, Boston, Mass.
 JACOBSON, SACHA—March 3, Cedar Rapids, Ia.
 JESS, GRACE WOOD—Feb. 18, Little Falls, Minn.; 22, Bloomington, Ill.; 23, Macomb, Ill. (State Normal); 24, Mt. Carroll, Ill.
 KORN, MAY—March 1, Philadelphia, Penn.
 LETZ QUARTET—March 4, Independence, Kan.
 MACMILLAN, FRANCIS—March 8, Cincinnati, O.; 19, Maplewood, N. J.; 22, Marietta, Ohio; 26, Washington Court House, Ohio.
 MAIER, GUY—PATTISON, LEE—Feb. 28, Boston, Mass.; March 1, Hanover, N. H.; 3, Portland, Me.
 MIDDLETON, ARTHUR—March 9, Palm Beach, Fla.
 RABINOFF, ANASTASIA—Feb. 23, Decatur, Ill.; 28, Minneapolis, Minn. (Symphony Soloist).
 RUSSIAN SYMPHONIC CHOIR—Feb. 27, Du Quoin, Ill.; March 2, Dayton, Ohio; 3, Sandusky, Ohio.
 SCHNITZER, GERMAINE—March 1, San Francisco, Cal.; 3, 5, 6, 8, 10, 12, Los Angeles, Cal.; 15, La Jolla, Cal.; April 13, San Francisco.

Boghetti Pupil in Montgomery, Ala.

Marian Anderson, one of the talented artist pupils of Giuseppe Boghetti, the well known vocal teacher of New York and Philadelphia, sang recently in Montgomery, Ala., and the following day the Montgomery Journal pronounced her the possessor of one of the greatest voices ever heard in that city. The critic of that paper stated that her voice reminded one of Schumann-Heink in range, richness of tone and volume. He then went on to say: "From the deep-

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I. Hear Me! Ye Winds and Waves (Scipio), Handel; Quo Siegno non s'Accende (Il Flauto Magico), Mozart; II lacerato spirto (Simon Boccanegra), Verdi; Christian Holtum.

II. Violin Solos—Chant Negre, A. Walter Kramer; From the Canebrake, Samuel Gardner; Elsa Nordstrom.

III. Minuet, Brahms; Der Asra, Rubinstein; Widmung, Schumann, Mr. Holtum.

INTERMISSION

IV. The Horn, Fieger; Sea Fever, John Ireland; The Toast, Mary Turner Salter, Mr. Holtum.

V. Violin Solos—Melody, Brigadier General Chas. G. Daws; Spanish Dance, 12th Minstrel, Miss Dorothy.

VI. Rolling Down to Rio, Ew. German; Hard Times, Burleigh; Howdy Do Miss Springtime, Gulon; Sorter Miss You, Smith; Lindy Lou, Strickland, Mr. Holtum.

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ST. LOUIS, MO.

St. Louis, Mo.—The eighth pair of St. Louis Symphony Orchestra concerts, January 15 and 16 presented Albert Spalding, as soloist. A number of years have elapsed since we have heard Mr. Spalding in St. Louis and his admirers were eager to hear him again. He was warmly applauded. Other numbers on the program were Chabrier's overture to *Gwendoline* and the symphonic suite, *Scheherazade*, of Rimsky-Korsakoff.

The ninth pair of concerts was given over entirely to the orchestra and consisted of Beethoven's Pastoral symphony, Strauss' *Till Eulenspiegel* and Two Slavonic Dances of Dvorak. Of outstanding beauty and interest was Leo Sowerry's suite *From the Northland*, heard here for the first time. In a short address to his audience, Mr. Ganz explained that were he called upon in Europe to give a typically American work he would select this composition.

The eleventh "Pop" concert featured Marjorie Dodge, soprano, as soloist. The orchestra played Widor's *March Americaine*, a first performance. Other numbers were overture to *Mignon*, Grieg's *Peer Gynt* Suite, No. 1, and a Dvorak dance.

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The twelfth "Pop" had as soloist Dallmeyer Rusorel who played Saint-Saëns' piano concerto in C minor. The orchestra gave the Rienzi overture, *Invitation to the Dance*, *March Slav* and Saint-Saëns' prelude to the *Deluge*, with the violin solo played by Mr. Gusikoff.

On January 21, Paderewski played to a crowded house. His program was made up entirely of Chopin numbers, nor did he emerge from his role in the generosity of encores with which he favored his enthusiastic audience. E. K.

National Music Week

Plans for a great national drive to increase appreciation for music in the United States were recently announced by the National Music Week Committee, of which Otto Kahn is chairman.

Under the plan proposed, the General Federation of Women's Clubs; the Music Week Committee, representing twenty-four national organizations with a membership totaling many millions, and the motion picture industry will join forces for a musical demonstration in the motion picture theaters of the country, prior to and during Music Week, which is set for May 2-8.

Mrs. Marx E. Oberndorfer, chairman of the music division of the General Federation of Women's Clubs, presented preliminary plans for the campaign to C. M. Tremaine, secretary of the National Music Week Committee, and to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., both of whom promised the full cooperation and support of their organizations.

According to Mrs. Oberndorfer, fifty musical selections which are generally known as popular classics and which are familiar to the ear throughout the country, will be chosen for use in the national music memory contest, which is to be the feature of the campaign. Through local organizations, the General Federation will enlist the cooperation of the motion picture theater managers so that these latter will play the selections during their showings for at least a month in advance of the contest week. In this way millions who attend the theaters will begin to know the music intimately.

At the same time, school supervisors and teachers will be asked to cooperate by having these selections played or sung in the classrooms, so that the children may thus become familiar with them. Other civic organizations, the radio stations, and churches are expected to cooperate.

Then, during National Music Week, the theaters will be asked to play at least fifteen of the selections during each performance, either in overtures or during the exhibition of the pictures. Ballots will be supplied the children, and the names of the compositions, the names of the composers, and similar questions will be answered. An essay contest on the relation of the motion picture to music also is contemplated, Mrs. Oberndorfer declared.

Preliminary plans also include a national music memory contest to be held in Atlantic City during the Bi-annual meeting of the General Federation the last week in May, at which time a national winner will be selected.

Arden for Masonic Benefit

Cecil Arden, of the Metropolitan Opera, will sing for the Masonic Benefit to be given at the Metropolitan Opera House on April 13.

Ignaz Friedman Under Engles' Management

George Engles announces that Ignaz Friedman, Polish pianist, will be under his management for the season of 1926-27, and will be available for concerts from the middle of October to the middle of January. Mr. Friedman, previous to his sensational debut in America in 1921, had



IGNAZ FRIEDMAN.

established himself as one of Europe's leading virtuosos, scholars and composers. Critics of both continents agree in calling him the fourth of a great group of Polish pianists—Paderewski, de Pachmann, Hofmann, and Friedman. His interpretations of his great countryman, Chopin, "rank with those of the renowned Paderewski," and this "Colossus of the Keyboard" is so modest and unassuming that it is hard to believe from his appearance that "he is one of the greatest musicians of today."

Grace Wood Jess' Popularity Continues

Grace Wood Jess, singer of folk songs, began her spring tour at Mills College, Cal., on February 5, where her reception was so enthusiastic that it resulted in an immediate re-engagement for next season. In Reno, Nev., on February 8, the press declared her recital to be "the most artistic musical treat heard in Reno in years." Miss Jess is closely booked through the northern, middle western and southern states during February, March and April.

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